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ΑΡΙΣΤΟΤΕΛΟΥΣ  
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

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ARISTOTELIS,  
DE ARTE POETICA,  
(VAHLEN'S TEXT):

WITH TRANSLATION

BY  
EDWARD ROSS WHARTON, M.A.  
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## PREFACE.

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THE following translation is from Vahlen's Text of 1874, and embodies generally the views expressed in his *Beiträge* and *Adnotatio Grammatica*. In I. 6 however I have followed St. Hilaire, and in a few other passages I have been unable to agree with Vahlen. The translation is as far as possible literal; but certain words must necessarily be differently rendered in different places, e.g. :—

ἁρμονία music, harmony.

διάλεκτος conversation, language, prose.

ἐπεισόδιον episode, act.

λέξις style, speech, language, prose.

λόγος word, story, speech, conversation, prose.

μέτρον metre, verse, measure, extent.

μίμησις imitation, representation.

ὄνομα noun, name, term, word.

πάθος feeling, suffering, disaster.

σχήματα figures, forms, acting, posturing.

A few notes are added to explain the translation or supplement Mr. Moore's commentary. The suggestions for filling up the *lacunæ* in the text are from Vahlen.

E. R. WHARTON.

Oxford, Oct. 1883.



# ΑΡΙΣΤΟΤΕΛΟΥΣ

## ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

[ ] denotes words to be omitted in the text, though found in MSS.

< > words to be inserted in the text, though not found in MSS.

- 1 ΠΕΡΙ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἦν τινα 1447<sup>a</sup>  
δύναμιν ἑκαστόν τι ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς  
μύθους, εἰ μέλλει καλῶς ἔξειν ἡ ποιήσις, ἔτι δὲ ἐκ πόσων 10  
καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων  
ὅσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ
- 2 φύσιν πρῶτον ἀπὸ τῶν πρώτων. ἐποποιία δὲ καὶ ἡ  
τῆς τραγῳδίας ποιήσις, ἔτι δὲ κωμῳδία καὶ ἡ διθυραμ-  
βοποιικὴ καὶ τῆς αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς,  
πᾶσαι τυγχάνουσιν οὖσαι μμήσεις τὸ σύνολον, δια- 15
- 3 φέρουσι δὲ ἀλλήλων τρισίν· ἡ γὰρ τῷ ἐν ἑτέροις μι-  
μείσθαι, ἡ τῷ ἑτερα, ἡ τῷ ἐτέρως καὶ μὴ τὸν αὐτὸν
- 4 τρόπον. ὥσπερ γὰρ καὶ χρώμασι καὶ σχήμασι πολλὰ  
μιμοῦνται τινες ἀπεικάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ  
διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς, οὕτω καὶ ταῖς 20  
εἰρημέναις τέχναις ἅπασαι μὲν ποιοῦνται τὴν μίμησιν  
ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ' ἡ χωρὶς ἡ  
μεμεγμένους, οἷον ἁρμονίᾳ μὲν καὶ ῥυθμῷ χρώμεναι μόνον  
ἡ τε αὐλητικὴ καὶ ἡ κιθαριστικὴ, καὶ εἴ τινες ἕτεραι  
τυγχάνουσιν οὖσαι <τοιαῦται> τὴν δύναμιν οἷον ἡ τῶν 25

## ARISTOTLE'S POETICS.

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1 Of Poetry and its kinds—what capacity each has; how plots should be arranged if the treatment is to be correct; further, of the number and nature of the parts whereof each kind consists; and so of other points belonging to the same department—let us now treat, beginning, in the natural order, with first principles.

2 Epic poetry, Tragedy and Comedy, the Dithyramb, and most part of flute and guitar playing, are all (to speak generally) *imitations*: they differ one from another in three points, according as they are imitations (1) by different means (2) of different objects (3) in different manners. For as men—some by art, some by practice—can imitate and reproduce things by colours and figures, or by the voice, so all the fore-mentioned arts effect the imitation by *measure* and *words* and *music*, either singly or combined. Thus—

(a) By the use of *measure* and *music* alone: Flute and guitar playing, and whatever other arts are of

6 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

- συρίγγων αὐτῶν δὲ τῶ ῥυθμῷ μιμοῦνται χωρὶς ἀρμονίας 5  
 οἱ τῶν ὀρχηστῶν καὶ γὰρ οὗτοι διὰ τῶν σχηματίζο-  
 (μένων ῥυθμῶν) μιμοῦνται καὶ ἤθη καὶ πάθη καὶ πράξεις·  
 ἡ δὲ ἐποποιία μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις, 6  
 1447 b καὶ τοῖς τοῖς εἴτε μινῶσα μετ' ἀλλήλων, εἴθ' ἐνὶ τινι  
 γένει χρωμένη τῶν μέτρων \* \* τυγχάνουσα μέχρι τοῦ  
 10 νῦν. οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώ- 7  
 φρονος καὶ Ξενάρχου μίμους καὶ τοὺς Σωκρατικούς  
 λόγους, οὐδὲ εἴ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν  
 ἄλλων τινῶν τῶν τοιούτων ποιεῖτο τὴν μίμησιν (πλὴν  
 οἱ ἄνθρωποι γε συνάπτοντες τῶν μέτρων τὸ ποιεῖν  
 ἐλεγείας τοὺς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὥς  
 15 κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον  
 προσαγορεύοντες· καὶ γὰρ ἂν ἱατρικὸν ἢ μουσικὸν τι 8  
 διὰ τῶν μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν·  
 οὐδὲν δὲ κοινόν ἐστιν Ὀμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ  
 μέτρον διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ  
 20 φυσιολόγον μᾶλλον ἢ ποιητὴν) ὁμοίως δὲ καὶ εἴ τις 9  
 ἅπαντα τὰ μέτρα μινῶν ποιεῖτο τὴν μίμησιν, καθά-  
 περ Χαίρημων ἐποίησε Κένταυρον μικτὴν ῥαψῳδίαν ἐξ  
 πάντων τῶν μέτρων, καὶ ποιητὴν προσαγορευτέον.  
 περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον· εἰσὶ 10  
 25 δὲ τινες αἱ πᾶσι χρῶνται τοῖς εἰρημένοις, λέγω δὲ οἷον  
 ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἡ τε τῶν διθυραμ-  
 βικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἡ τε τραγῳδία καὶ  
 ἡ κωμῳδία· διαφέρουσι δὲ, ὅτι αἱ μὲν ἅμα πᾶσιν αἱ δὲ  
 κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν

like capacity, e.g. pipe-playing: while most<sup>a</sup> dancers 5 imitate by the use of *measure* itself, without music, as they by figured measures imitate character and feeling and action.

(β) By the use of *words without music*, or metre: 6 Epic, whether it combine different metres, or (as it has hitherto done) employ a single kind<sup>1</sup>.—We could 7 not include under the term 'epic' the Mimes of Sophron and Xenarchus and the Dialogues of Plato, nor any imitation by means of iambs or elegiacs or the like. But people in general, associating poetry with metre, call poets 'elegiac' or 'epic,' naming them 8 *not* because they are imitators, but indiscriminately according to their metre. For if they set forth the principles of medicine or music in metre, people will call them poets, though, except the metre, there is nothing 9 in common between Homer and Empedocles: the one should be called a poet, the other rather a physicist. So likewise if any one effect the imitation by mingling 10 all metres (as Chæremon did in his 'Centaur,' a rhapsody made up of all metres), we shall have to call him a poet<sup>2</sup>. On these points we may thus distinguish. There are however

(γ) Some kinds of imitation which use all the fore-mentioned means, that is, *measure* and *music* and *metre*<sup>3</sup>, as do the Dithyramb and Nome, Tragedy and Comedy: they differ in that some use them all together, and some<sup>4</sup> separately.

These, then, I call the distinguishing marks of these arts, the *means* whereby they effect the imitation.

<sup>a</sup> Reading *οἱ πολλοί* τῶν ἀρχηστῶν.

<sup>b</sup> Though we could not call him an 'elegiac' or 'epic' poet.

<sup>c</sup> Tragedy and Comedy.

<sup>1 2</sup> See Notes at end.

- 2 τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν. ἐπεὶ δὲ μιμοῦν- 1418a  
 ται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτους ἢ  
 σπουδαίους ἢ φαύλους εἶναι, (τὰ γὰρ ἤθη σχεδὸν αἰ  
 τούτοις ἀκολουθεῖ μόνους, κακία γὰρ καὶ ἀρετὴ τὰ ἤθη  
 διαφέρουσι πάντες), ἤτοι βελτίονας ἢ καθ' ἡμᾶς ἢ  
 χείρονας ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς, Πολύγνω- 5  
 τος μὲν γὰρ κρείττους, Παύσων δὲ χείρους, Διονύσιος  
 2 δὲ ὁμοίους εἵκαζεν· δηλὸν δὲ ὅτι καὶ τῶν λεχθεῖσων  
 ἐκάστη μίμῃσεων ἕξει ταύτας τὰς διαφορὰς καὶ ἔσται  
 3 ἑτέρα τῶ ἑτέρα μιμείσθαι τοῦτον τὸν τρόπον. καὶ γὰρ  
 ἐν ὀρχήσῃ καὶ αὐλήσῃ καὶ καθαρίσει ἔστι γενέσθαι 10  
 ταύτας τὰς ἀνομοιότητας, καὶ τὸ περὶ τοὺς λόγους δὲ καὶ  
 τὴν ψιλομετρίαν, οἷον Ὅμηρος μὲν βελτίους, Κλεοφῶν  
 δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος (ὁ) τὰς παρῳδίας  
 ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δηλιάδα χείρους.  
 4 ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ τοὺς νόμους· 15  
 ὥσπερ \* \* γὰρ, Κύκλωπας Τιμόθεος καὶ Φιλόξενος, μιμή-  
 σαιτο ἂν τις. ἐν αὐτῇ δὲ τῇ διαφορᾷ καὶ ἡ τραγῳδία  
 πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χείρους ἢ δὲ  
 3 βελτίους μιμείσθαι βούλεται τῶν νῦν. ἔτι δὲ τούτων  
 τρίτη διαφορὰ τὸ ὥς ἕκαστα τούτων μιμήσαιο ἂν τις.  
 καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μιμείσθαι ἔστιν ὅτι 20  
 μὲν ἀπαγγέλλοντα, (ἢ ἑτερόν τι γινόμενον, ὥσπερ  
 Ὅμηρος ποιεῖ, ἢ ὥς τὸν αὐτὸν καὶ μὴ μεταβάλλοντα),  
 ἢ πάντας ὥς πράττοντας καὶ ἐνεργοῦντας τοὺς μιμου-  
 2 μένους. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησις ἔστιν,  
 ὥς εἵπομεν κατ' ἀρχάς, ἐν οἷς τε (καὶ δ) καὶ ὥς. ὥστε 25

- 2 Since those who imitate imitate persons acting, who must be either superior or inferior (for characters perhaps always fall into these two classes, as all men differ in character by defect or excellence), i.e. either better than we are, or worse, or like us,—as among painters Polygnotus depicted men better than they are, Pauson
- 2 worse, Dionysius as they are,—it is clear that each of the fore-mentioned kinds of imitation will have these distinguishing marks, and will thus differ by imitating
- 3 different objects. For in dancing also, and in flute and guitar playing, these inequalities may arise; and so with prose, and with verse unaccompanied by music (e.g. Homer depicted men better than they are, Hegemon of Thasos the inventor of parody, and Nicocharas author
- 4 of the Deliad, worse, Cleophon as they are); and so likewise with Dithyrambs and Nomes, one might represent gods as Argas<sup>4</sup> did, or Cyclopes as Timotheus and Philoxenus. 'And in this very point Tragedy differs from Comedy: the one would represent men better than they are, the other worse.'
- 3 - There is yet a third difference, according to the manner in which we may imitate each of these objects. For imitation by the same means and of the same objects may be sometimes by narration (whether one identify oneself with the character, as Homer does, or retain one's own individuality), sometimes with
- 2 all the imitators acting and exerting themselves. To these three differences, of means, object, and manner,

<sup>4</sup> Reading *ἄρσις* <θεός: Ἀρ>γῆς (an unknown poet).

τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητὴς Ὀμήρῳ Σοφοκλῆς, μι-  
 μούνται γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει,  
 πράττοντας γὰρ μιμούνται καὶ δρώντας ἄμφω. ὅθεν 8  
 καὶ δράματα καλεῖσθαι τινες αὐτὰ φασιν, ὅτι μιμούνται  
 30 δρώντας. διὸ καὶ ἀντιποιούνται τῆς τε τραγῳδίας καὶ  
 τῆς κωμῳδίας οἱ Δωριεῖς· τῆς μὲν γὰρ κωμῳδίας οἱ  
 Μεγαρεῖς, (οἳ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημο-  
 κρατίας γενομένης, καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ  
 ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῶν πρότερος ἂν Ξωνίδου  
 καὶ Μάγνητος), καὶ τῆς τραγῳδίας ἔνιοι τῶν ἐν Πελο-  
 35 πονήσῃ, ποιούμενοι τὰ δνόματα σημείον. οὗτοι μὲν  
 γὰρ κώμας τὰς περιουκίδας καλεῖν φασίν, Ἀθηναῖοι δὲ  
 δήμους, ὡς κωμῳδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λεχθέντας,  
 ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ  
 1448b ἄσπεως, καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ  
 πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4  
 καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.  
 εἰκόασι δὲ γεννησθαι μὲν ὅλως τὴν ποιητικὴν αἰτία δύο 4  
 5 τινές, καὶ αὗται φυσικαί. τὸ τε γὰρ μιμεῖσθαι σύμ- 2  
 φυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστί, (καὶ τούτῳ δια-  
 φέρουσι τῶν ἄλλων ζώων ὅτι μιμητικώτατόν ἐστι καὶ  
 τὰς μαθήσεις ποιεῖται διὰ μιμήσεως τὰς πρώτας), καὶ τὸ 3  
 χαίρειν τοῖς μιμήμασι πάντας. (σημείον δὲ τούτου τὸ  
 10 συμβαίνειν ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὀρώμεν,  
 τούτων τὰς εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν  
 θεωροῦντες, οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων  
 καὶ νεκρῶν. αἴτιον δὲ καὶ τοῦτο, ὅτι μαθάνειν οὐ 4

imitation (as we said at the beginning) is open. So that in one point Sophocles will be the same kind of imitator with Homer, for both imitate superior persons; in another with Aristophanes, for both imitate persons acting and doing. Whence also, some say, 3 plays are called Dramas, because the writers imitate persons *acting*. Wherefore also Tragedy and Comedy are claimed by the Dorians,—Tragedy by some of the Peloponnesians, Comedy by the Megarians in Greece (who say it arose at the time they had a democracy) and Sicily (whence was the poet Epicharmus, who lived long before Chionides or Magnes),—who appeal to the names, as they say that they call villages *kōmai* (while the Athenians call them *dēmoi*), comedians being named not from revelling in the *kōmos* but from wandering about the *kōmai* when they were slighted in the city; and that they call acting *drān*, the Athenians *prattein*.

Thus much for the number and nature of the dif- 4  
ferences incident to imitation.

Poetry in general seems to have originated from two 4  
causes, both natural ones; it is innate in men from 2  
childhood (1) to imitate—and herein we differ from  
other animals, in that we are the most imitative, and  
acquire our first knowledge through imitation—and  
(2) to delight in imitations. Witness what happens 3  
in actual fact: we delight in viewing the most exact  
delineations of objects which in themselves we see  
with disgust, e.g. figures of the lowest animals or of  
corpses. Another reason is that learning is a great 4



## 12 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

μόνον τοῖς φιλοσόφοις ἥδιστον ἀλλὰ καὶ τοῖς ἄλλοις  
 5 ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν αὐτοῦ. διὰ γὰρ τοῦτο 15  
 χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμβαίνει θεωροῦντας  
 μαθάνειν καὶ συλλογίζεσθαι τί ἕκαστον, οἷον ὅτι οὗτος  
 ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχῃ προειωρακώς, οὐχὶ μίμημα  
 ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπεργασίαν ἢ τὴν  
 6 χροιάν ἢ διὰ τοιαύτην τινα ἄλλην αἰτίαν.) κατὰ φύσιν 20  
 δὲ ὄντος ἡμῖν τοῦ μιμείσθαι καὶ τῆς ἁρμονίας καὶ τοῦ  
 ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστί,  
 φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ  
 μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτο-  
 7 σχεδιασμάτων. | διεσπάσθη δὲ κατὰ τὰ οἰκεία ἥθη ἢ  
 ποίησις· οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμμοῦντο 25  
 πράξεις καὶ τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς  
 τῶν φαύλων, πρῶτον ψόγους ποιοῦντες, ὥσπερ ἕτεροι  
 8 ὕμνους καὶ ἐγκώμια. | τῶν μὲν οὖν πρὸ Ὀμήρου οὐδενὸς  
 ἔχομεν εἰπεῖν τοιοῦτον ποίημα, εἰκὸς δὲ εἶναι πολλοῦς·  
 ἀπὸ δὲ Ὀμήρου ἀρξαμένοις ἔστιν, οἷον ἐκείνου ὁ Μαργί- 30  
 της καὶ τὰ τοιαῦτα. ἐν οἷς κατὰ τὸ ἁρμόττον λαμβεῖον  
 ἦλθε μέτρον, διὸ καὶ λαμβεῖον καλεῖται νῦν, ὅτι ἐν τῷ  
 9 μέτρῳ τούτῳ λάμβιβον ἀλλήλους. καὶ ἐγένοντο τῶν  
 παλαιῶν οἱ μὲν ἥρωικῶν οἱ δὲ λάμβων ποιηταί. ὥσπερ  
 δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὅμηρος ἦν (μόνος 35  
 γὰρ οὐχ ὅτι εὖ, ἀλλ' ὅτι καὶ μμήσεις δραματικὰς)  
 ἐποίησεν), οὕτως καὶ τὰ τῆς κωμωδίας σχήματα πρῶτος  
 ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματοποιήσας·  
 ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιάς καὶ ἡ

pleasure not only to philosophers but also to others <sup>met</sup> who partake of it in a similar way but only to a slight <sup>kin</sup> extent. For the reason why we delight in seeing de-  
lineations is that by viewing them we can learn, and <sup>acc.</sup> conclude what each is, e.g. that 'this is so and so;' since unless one has seen the object itself, an imitation of it will fail to produce pleasure except through the execution or colouring or some such cause.

6 Imitation and music and measure being natural to us, and verse being plainly a subdivision of measure, persons originally disposed to versification, and improving it probably by degrees, created poetry by  
 7 their experiments. And poetry divided itself according to individual character: the better sort imitated good actions and those of good men, the vulgar those of inferior persons; the former began by composing  
 8 hymns and panegyrics, the latter invectives. We can ascribe no such production to any who lived before  
 Homer, though probably there were many such writers; but beginning with Homer we may enumerate e.g. his Margites and the like. In these the Iambic metre appropriately appears, a satire being now called an Iambic poem because it was in this metre that they  
 9 tirised each other; and some of the old poets became writers of heroics, some of iambics. And as Homer was above all the poet of the superior style—for he alone imitates not merely correctly but dramatically—so he too first suggested the form of Comedy, employing dramatically not invective but ridicule: his Margites has

14 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

1449<sup>a</sup> Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὗτος πρὸς  
τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ 10  
κωμῳδίας οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ  
τὴν οἰκίαν φύσιν οἱ μὲν ἀντὶ τῶν λάμβων κωμωδοποιοὶ  
5 ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι, διὰ  
τὸ μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα  
ἐκείνων. τὸ μὲν οὖν ἐπισκοπεῖν ἄρ' ἔχει ἡδὴ ἡ τραγῳ- 11  
δία τοῖς εἶδεσιν ἱκανῶς ἢ οὐ, αὐτό τε καθ' αὐτό κρί-  
νεται ἢ. καὶ καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενο- 12  
10 μένης οὖν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς, καὶ αὕτη καὶ  
ἡ κωμῳδία καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχάντων τὸν διθύ-  
ραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικά, ἃ ἔτι καὶ νῦν ἐν  
πολλαῖς τῶν πόλεων διαμένει νομιζόμενα, κατὰ μικρὸν  
ἠὲξήθη προαγόντων ὅσον ἐγίγνετο φανερόν αὐτῆς, καὶ  
πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγῳδία ἐπαύσατο,  
15 ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. { καὶ τό τε τῶν ὑποκριτῶν 13  
πλήθος ἐξ ἐνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε, καὶ τὰ  
τοῦ χοροῦ ἡλαττώσε καὶ τὸν λόγον πρωταγωνιστὴν  
παρασκευάσειν (ἤρειε δὲ καὶ σκηνογραφίαν Σοφοκλῆς.  
ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, 14  
20 διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὅψι ἀπεσεμνύνθη). τό  
τε μέτρον ἐκ τετραμέτρου λαμβεῖον ἐγένετο· τὸ μὲν γὰρ  
πρῶτον τετραμέτρω ἐχρῶντο διὰ τὸ σατυρικὴν καὶ  
ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης  
αὕτη ἡ φύσις τὸ οἰκίον μέτρον εὔρε, μάλιστα γὰρ  
25 λεκτικὸν τῶν μέτρων τὸ λαμβεῖον ἴστιν. σημείον δὲ  
τούτου, πλείστα γὰρ λαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ.

the same relation to Comedy as the Iliad and Odyssey to Tragedy.

Tragedy and Comedy having arisen, those impelled 10 by their individual nature to one style or the other became either writers of Tragedy instead of epic, or of Comedy instead of satire; the one form in each case being higher and of more repute than the other. To 11 enquire however whether Tragedy, considered\* either in itself or with reference to the spectators, is now perfect in its kinds, is another matter. Tragedy and 12 Comedy having thus begun in experimentation—the one originating with the leaders of the Dithyramb, the other with those of the phallic song still in vogue in many of our cities—grew by degrees, improvements being made as each branch developed itself; and after many changes Tragedy reposed in the attainment of its natural form. Æschylus first increased the num- 13 ber of actors from one to two, shortened the part of the chorus, and made the dialogue prominent<sup>3</sup>; Sophocles added a third actor and scene-painting. Fur- 14 ther, the plot, originally short, was lengthened, and the style, originally ludicrous (through its being a development of the Satyric drama), was finally elevated<sup>4</sup>. The metre was changed from Trochaic Tetrameter to Iambic Trimeter: at the first the Trochaic was used through its being proper to Satyric dramas, and better suited for dancing, but when style arose Nature herself discovered the proper metre; the Iambic being of all metres the most like prose, as is proved by the fact

\* Reading *κρίται* for *κρίνεται* § val.    <sup>3</sup> <sup>4</sup> See Notes at end.

τῇ πρὸς ἀλλήλους, ἐξάμετρα δὲ διλογίαι καὶ ἐμβαίον-  
 τες τῆς λεκτικῆς ἁρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη.  
 15 καὶ τὰ ἄλλ' ὥς ἕκαστα κοσμηθῆναι λέγεται ἵστω ἡμῖν  
 εἰρημένα· πολὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ' 30  
 5 ἕκαστον. ἡ δὲ κωμῳδία ἐστίν, ὥσπερ εἶπομεν, μίμησις  
 φαυλοτέρων μὲν, οὐ μίντοι κατὰ πᾶσαν κακίαν, ἀλλὰ  
 τοῦ αἰσχροῦ ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον  
 ἐστὶν ἀμάρτημά τι καὶ αἰσχος ἀνώδυνον καὶ οὐ φθαρτι- 35  
 κόν, οἷον εὐθύς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ  
 2 διεστραμμένον ἄνευ ὁδύνης. αἱ μὲν οὖν τῆς τραγωδίας  
 μεταβάσεις, καὶ δι' ὧν ἐγίνοντο, οὐ λελήθασιν, ἡ δὲ  
 κωμῳδία διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν 1449b  
 καὶ γὰρ χορὸν κωμῳδῶν ὀψί ποτε ὁ ἄρχων ἔδωκεν, ἄλλ'  
 ἐθέλονται ἦσαν. ἤδη δὲ σχήματά τινα αὐτῆς ἐχούσης  
 3 οἱ λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται. τίς δὲ  
 πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ πλήθη ὑποκριτῶν 5  
 καὶ ὅσα τοιαῦτα, ἡγνόηται· τὸ δὲ μύθους ποιεῖν Ἐπί-  
 χαρμος καὶ Φόρμις· τὸ μὲν ἐξ ἀρχῆς ἐκ Σικελίας ἦλθεν,  
 τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἤρξεν ἀφένμενος τῆς  
 λαμβικῆς ἰδέας καθάλου ποιεῖν λόγους καὶ μύθους.  
 4 ἡ μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μόνου μέτρου 10  
 μεγάλου, μίμησις εἶναι σπουδαίων, ἡκολούθησεν· τῷ  
 δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι,  
 ταύτη διαφέρουσιν ἔτι δὲ τῷ μήκει ἢ μὲν ὅτι μάλιστα  
 πευράται ὑπὸ μίαν περίωδον ἕλίου εἶναι ἢ μικρὸν ἐξαί-  
 17 λᾶττειν, ἡ δὲ ἐποποιία ἄριστος τῷ χρόνῳ· καὶ τούτῳ 15  
 διαφέρει, καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις

that in conversation one with another we employ Iambics most of all metres, Hexameters seldom and only when we depart from the harmony of prose. Then  
 15 further came the multiplication of the acts: how other points are said to have been perfected we may forbear to discuss, as it would probably be a great task to explain them in detail.

5 Comedy is, as we have said (iv. 7), an imitation of persons inferior, not in every defect, but so far as the ludicrous is a subdivision of the deformed, being an error or deformity neither painful nor harmful, as e.g. a ludicrous mask is deformed and distorted but does not connote pain.

2 The stages in the history of Tragedy, and their authors, are known; those in the history of Comedy, through its not originally being thought much of, are not; nor was it till late that the Archon allowed a chorus for comic actors, they being volunteers. And it had attained a certain form before the comic poets  
 3 actually so called are recorded. We know not who introduced masks, or prologues, or more actors than one, &c. Plots were introduced by Epicharmus and Phormis; Comedy came originally from Sicily, and it was at Athens that Crates first gave up the satiric type, and began to generalise the story or plot. . . .

4 Epic agrees with Tragedy only to a considerable extent; that of being an imitation of superior characters. they differ in that Epic has a simple metre, and is narrative. Further, as to compass of action, Tragedy endeavours to be contained if possible within one revolution of the sun, or to exceed but little, while Epic is not tied to time, and herein differs from Tra-

<sup>1</sup> μέτρον in its etymological sense, cf. xxii. 6, xxvi. 6.

τοῦτο ἐποιοῦν καὶ ἐν τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ 5  
μὲν ταῦτά, τὰ δὲ ἴδια τῆς τραγωδίας. διόπερ ὅστις  
περὶ τραγωδίας οἶδε σπουδαίας καὶ φαύλης, οἶδε καὶ  
περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία ἔχει, ὑπάρχει τῇ τρα-  
20 γωδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἐποποιίᾳ.

περὶ οὖν τῆς ἐν ἐξαμέτροις μιμητικῆς καὶ περὶ κω- 6  
μωδίας ὕστερον ἐροῦμεν, περὶ δὲ τραγωδίας λέγωμεν  
ἀπολαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὄρον  
τῆς οὐσίας. ἔστιν οὖν τραγωδία μίμησις πράξεως 2  
25 σπουδαίας καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένη  
λόγῳ χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων  
καὶ οὐ δι' ἀπαγγελίας, δι' ἐλίου καὶ φόβου περαίνουσα  
τὴν τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ 3  
ἡδυσμένον μὲν λόγον τὸν ἔχοντα ῥυθμὸν καὶ ἀρμονίαν  
30 καὶ μέλος, τὸ δὲ χωρὶς τοῖς εἶδεσι τὸ διὰ μέτρων ἔνα  
μόνον περαίνεσθαι καὶ πάλιν ἕτερα διὰ μέλους. ἐπεὶ 4  
δὲ πράττοντες ποιοῦνται τὴν μίμησιν, πρῶτον μὲν ἐξ  
ἀνάγκης ἂν εἴη τι μόριον τραγωδίας ὃ τῆς ὄψεως κόσ-  
μος, εἴτα μελοποιία καὶ λέξις· ἐν τούτοις γὰρ ποιοῦνται  
τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν μέ-  
35 τρων σύνθεσιν, μελοποιίαν δὲ ὃ τὴν δύναμιν φανεράν  
ἔχει πᾶσαν. ἔπει δὲ πράξεώς ἐστι μίμησις, πράττεται 5  
δὲ ὑπὸ τινων πραττόντων, οὓς ἀνάγκη ποιοῦς τινας  
εἶναι κατὰ τε τὸ ἦθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων  
1430 α καὶ τὰς πράξεις εἶναι φαμεν ποιᾶς τινας), πέφυκεν  
αἰτία δύο τῶν πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ  
κατὰ ταύτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες.

gedy; though at first the same was the case with both Tragedy and Epic. Of the constituent parts some are 5 common, some peculiar to Tragedy; so that whoever understands good and bad Tragedy understands also good and bad Epic; since everything that Epic has belongs also to Tragedy, though not all to Epic that belongs to Tragedy.

Of imitation by means of hexameters, and of Comedy, 6 we will speak hereafter; let us now treat of Tragedy, and take the definition of its essence resulting from what has been said. Tragedy is "a representation of superior and complete action of a certain compass, in embellished language of either kind according to the several parts of the play, in the way of action not of narrative, effecting by means of pity and fear the purging of such feelings."

By 'embellished language' I mean that which has 8 measure and harmony (or music); and by 'in the different kinds severally' that some effects are produced by verse alone, some again by music. And since we effect 4 the representation by action, first of all the arrangement of the decoration must be an element in Tragedy; and next music and style, as it is by these means that we effect the representation. By 'music' I mean that of which the whole capacity is apparent, by 'style' the construction of the verses itself. And since Tragedy 5 is a representation of action, and action is carried on by actors who must be of one kind or another in character and sentiment (from which qualities we say that action is of one kind or another), there will be two causes of action, character and sentiment, and it

*purgation (pity + fear) actual + recognition*



6 ἔστι δὲ τῆς μὲν πράξεως ὁ μῦθος ἢ μίμησις· (λέγω γὰρ  
 μῦθον τοῦτον τὴν σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἦθῃ,  
 καθ' ὃ ποιούς τινες εἶναι φάμεν τοὺς πράττοντας, διὰ- 5  
 νοιαν δέ, ἐν ὅσοις λέγοντες ἀποδεικνύασί τι ἢ καὶ ἀπο-  
 7 φαίνονται γνώμην.) ἀνάγκη οὖν πάσης τραγωδίας μέρος  
 εἶναι ἔξ, καθ' ὃ ποιά τις ἐστὶν ἡ τραγωδία· ταῦτα δ'  
 ἐστὶ μῦθος καὶ ἦθῃ καὶ λέξεις καὶ διάνοια καὶ ὄψεις καὶ  
 μελοποιία. οἷς μὲν γὰρ μιμῶνται, δύο μέρη ἐστίν, ὥς 10  
 δὲ μιμῶνται, ἓν, ἃ δὲ μιμῶνται, τρία, καὶ παρὰ ταῦτα  
 8 οὐδέν. τούτοις μὲν οὖν οὐκ ὀλίγοι αὐτῶν ὥς εἰπεῖν  
 κέχρηται τοῖς εἰδесίν· καὶ γὰρ ὄψεις ἔχει πᾶν καὶ  
 ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύ-  
 9 τως. μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύς- 15  
 τασις· ἡ γὰρ τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων  
 ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας \* \* καὶ ἡ κακο-  
 δαιμονία ἐν πράξει ἐστίν, καὶ τὸ τέλος πρᾶξις τις ἐστίν,  
 10 οὐ ποιότης. εἰσὶ δὲ κατὰ μὲν τὰ ἦθῃ ποιοί τινες, κατὰ  
 δὲ τὰς πράξεις εὐδαίμονες ἢ τούναντίον. οὐκ οὖν ὅπως 20  
 τὰ ἦθῃ μιμήσονται πράττουσιν, ἀλλὰ τὰ ἦθῃ συμ-  
 παραλαμβάνουσι διὰ τὰς πράξεις. ὥστε τὰ πράγματα  
 καὶ ὁ μῦθος τέλος τῆς τραγωδίας· τὸ δὲ τέλος μέγιστον  
 11 ἀπάντων. ἔτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγω-  
 δία, ἄνευ δὲ ἡθῶν γένοιτ' ἂν. αἱ γὰρ τῶν νέων τῶν 25  
 πλείστων ἀήθεις τραγωδαί εἰσιν, καὶ ὅλως ποιηταὶ  
 πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γραφίων Ζεῦξις πρὸς  
 Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ Πολύγνωτος ἀγαθὸς  
 12 ἡθογράφος, ἡ δὲ Ζεῦξιδος γραφή οὐδὲν ἔχει ἡθος. ἔτι

6 is by the action that we succeed or fail. The plot is the representation of the action; and by 'plot' I here mean the construction of incident, by 'character' that whereby we say the actors are of one kind or another, by 'sentiment' that whereby they in speaking prove anything or set forth an opinion.

7 All Tragedy then must have six parts, to make it of one kind or another: plot, character, sentiment, style, decoration, music. The means whereby we represent things form two parts<sup>a</sup>, the manner one<sup>b</sup>, the objects three; and these are all. These classes, so to say, most of our poets employ, every play embracing plot, character, sentiment, style, decoration, and music alike. Of these ~~the most important is the arrangement of incidents~~; for Tragedy is a representation not of persons but of action and life, happiness and unhappiness; and happiness and unhappiness<sup>c</sup> consist in action, the *end* being action, not a quality. Men are of one kind or another according to their character, happy or unhappy according to their actions: we do not therefore act in order to represent character, but include character on account of the action, so that the incidents and the plot are the *end* of Tragedy, and the *end* is always the most important thing. Further, Tragedy may subsist without character, without action it cannot: the tragedies of most young poets are without character, and so in general with many poets; as among painters Zeuxis compared with Polygnotus—Zeuxis' style lacks character, Polygnotus excels in

<sup>a</sup> Style and music.

<sup>b</sup> Decoration.

<sup>c</sup> Reading *καὶ εὐδαιμονίας* (<*καὶ κακοδαιμονίας*, ἢ δὲ *εὐδαιμονία*> καὶ ἢ *κακοδαιμονία*).

## 22 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

εἰάν τις ἐφεξῆς θῇ ῥήσεις ἡθικὰς καὶ λέξει καὶ διανοίᾳ  
 80 εὖ πεποιημένας, (οὐ) ποιήσει δ' ἦν τῆς τραγωδίας  
 ἔργον, ἀλλὰ παλὸν μᾶλλον ἢ καταδεστέροις τοῦτοις κε-  
 χρημένην τραγωδίᾳ, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγ-  
 μάτων. πρὸς δὲ τοῦτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ 13  
 τραγωδία, τοῦ μύθου μέρη ἐστίν, αἱ τε περιπέτειαί  
 85 καὶ ἀναγνωρίσεις. ἔτι σημείον ὅτι καὶ οἱ ἐγχειροῦντες 14.  
 ποιῶν πρότερον δύναται τῇ λέξει καὶ τοῖς ἡθεσιν  
 ἀκριβοῦν ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶ-  
 τοι ποιηταὶ σχεδὸν ἅπαντες. ἀρχὴ μὲν οὖν καὶ οἶον  
 ψυχὴ ὁ μῦθος τῆς τραγωδίας, δεύτερον δὲ τὰ ἥθη.  
 1450<sup>b</sup> παραπλήσιον γάρ ἐστι καὶ ἐπὶ τῆς γραφικῆς· εἰ γάρ 15  
 τις ἐναλείψει τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ  
 ἂν ὁμοίως εὐφράνειεν καὶ λευκογραφήσας εἰκόνα. ἔστι  
 τε μίμησις πράξεως, καὶ διὰ ταύτην μάλιστα τῶν πρα-  
 τόντων. τρίτον δὲ ἡ διάνοια. τοῦτο δὲ ἐστὶ τὸ λέγειν 16  
 5 δύνασθαι τὰ ἐνόητα καὶ τὰ ἀρμόττοντα, ὅπερ ἐπὶ τῶν  
 λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον ἐστίν· οἱ μὲν  
 γὰρ ἀρχαῖοι πολιτικῶς ἐποιοῦν λέγοντας, οἱ δὲ νῦν  
 ῥητορικῶς. ἔστι δὲ ἥθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν 17  
 προαίρεσιν, ὅποιά τις ἐν οἷς οὐκ ἔστι δηλὸν ἢ προαι-  
 ρείται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἥθος τῶν λό-  
 10 γων ἐν οἷς μὴδ' ὅλως ἔστιν ὃ τι προαίρεται ἢ φεύγει  
 ὃ λέγων. διάνοια δέ, ἐν οἷς ἀποδεικνύουσιν τι ὥς ἔστιν  
 ἢ ὥς οὐκ ἔστιν, ἢ καθόλου τι ἀποφαίνονται. τέταρτον 18  
 δὲ τῶν μὲν λόγων ἡ λέξις· λέγω δέ, ὥσπερ πρότερον  
 εἴρηται, λέξιν εἶναι τὴν διὰ τῆς ὀνομασίας ἐρμηνείαν,

painting it. Further, if one set in order speeches shew- 12  
 ing character and well constructed as to style and sen-  
 timent, he will not effect the real business of Tragedy  
 so much as would a play which employed these means  
 in a lower form but had a plot and arrangement of in-  
 cident. Moreover the greatest of the means whereby 13  
 Tragedy attracts—revolutions and recognitions—are ✓  
 subdivisions of the plot. Further, witness the fact that 14  
 beginners in composition can succeed sooner in style  
 and character than in arrangement of incident; e.g.  
 the earliest poets almost without exception. The plot/  
 then is the basis and as it were soul of Tragedy, ✓  
~~character coming next.~~ It is the same thing as in 15  
 painting: if one were to lay on the most beautiful  
 colours promiscuously he would not please so much as  
 if he first drew a sketch. The representation is a  
 representation of action, and, on this account above  
 all, of actors.—Third comes sentiment, that is, the 16 ✓  
power of expressing what is contained in the story or  
consonant with it, which, in the dialogue, is the busi-  
ness of Politic and Rhetoric: the old poets make  
 their characters speak like citizens, those of our  
 day like rhetoricians. Character is whatever shews 17  
 choice, what, if the case is not clear, one chooses or  
 rejects (so that speeches in which there is nothing at  
 all for the speaker to choose or reject contain no cha-  
 racter): sentiment is that whereby we prove the ex-  
 istence or non-existence of anything, or set forth  
 a general proposition.

Fourth comes the style of the speeches; and by 18 ✓  
 style I mean, as I said before, expression by means

24 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

δ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν  
 19 αὐτὴν δύναμιν. τῶν δὲ λοιπῶν πέμπτον ἢ μελοποιία 15  
 μέγιστον τῶν ἡδυσμάτων, ἡ δὲ ὄψις ψυχαγωγικὸν μὲν,  
 ἀτεχνότατον δὲ καὶ ἥκιστα οἰκείον τῆς ποιητικῆς· ὥς  
 γὰρ τῆς τραγῳδίας δύναμις καὶ ἀνευ ἀγῶνος καὶ ὑπο-  
 κριτῶν ἐστίν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν  
 τῶν ὄψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν 20  
 ἐστίν.

✓ 7 διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν  
 τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ  
 τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἐστίν.  
 2 κεῖται δ' ἡμῖν τὴν τραγῳδίαν τελείας καὶ ὅλης πράξεως  
 εἶναι μίμησιν, ἐχούσης τι μέγεθος· ἔστι γὰρ ὅλον καὶ 25  
 3 μὴδὲν ἔχον μέγεθος. ὅλον δὲ ἐστὶ τὸ ἔχον ἀρχὴν καὶ  
 μέσον καὶ τελευτὴν. ἀρχὴ δὲ ἐστίν ὃ αὐτὸ μὲν μὴ ἐξ  
 ἀνάγκης μετ' ἄλλο ἐστί, μετ' ἐκείνο δ' ἕτερον πέφυκεν  
 εἶναι ἢ γίνεσθαι· τελευτὴ δὲ τούναντίον ὃ αὐτὸ μετ'  
 ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης ἢ ὥς ἐπὶ τὸ πολὺ, 30  
 μετὰ δὲ τοῦτο ἄλλο οὐδὲν μέσον δὲ ὃ καὶ αὐτὸ μετ'  
 ἄλλο καὶ μετ' ἐκείνο ἕτερον. δεῖ ἄρα τοὺς συνιστώτας  
 εὐ μύθους μὴθ' ὁπόθεν ἔτυχεν ἄρχεσθαι μὴθ' ὅπου  
 ἔτυχε τελευτᾶν, ἀλλὰ κεκρῆσθαι ταῖς εἰρημέναις ἰδέαις.  
 4 ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἅπαν πρᾶγμα ὃ 35  
 συνίστηκεν ἐκ τινων, οὐ μόνον ταῦτα τεταγμένα δεῖ  
 ἔχειν, ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ  
 καλὸν ἐν μεγέθει καὶ τάξει ἐστί, διὸ οὔτε πᾶμμικρον  
 ἂν τι γίνοιτο καλὸν ζῶον, συγχεῖται γὰρ ἢ θεωρία

19 of names; which has the same effect in poetry and ~~but~~ in prose.

Of the rest, the fifth element is music, the greatest of all embellishments; the sixth, decoration, which is attractive, but least artistic and least proper to poetry, as Tragedy may have its effect even without competition or actors, and further with the execution of decoration the mechanic's art is more concerned than the poet's.

7. These things defined, let us next say of what kind the arrangement of incident should be; for this 2 is the first and greatest element in Tragedy. We have laid down that Tragedy is the representation 3 of whole and complete action of some compass: for there may be a whole of no compass. A whole is that > which has beginning and middle and end. The beginning is that which does not itself of necessity follow anything, but after which something must be or occur, as the end is that which must itself (of necessity or in general) follow something, though nothing need follow it; the middle is that which follows something else as something else follows it. Thus a well-arranged plot must neither begin nor end at 4 random, but fall under the forementioned forms. Further, since the beautiful, whether in a figure or in anything else which consists of parts, must not only have these in order but also be of a definite compass—for beauty lies in compass and order, so that a figure would not be beautiful if it were very small (as the sight of it, being instantaneous, would then be a con-

ἰγγύς τοῦ ἀναισθήτου χρόνου γινομένη, ὅτε παμμέγε-  
 1481 a θες, οὐ γὰρ ἅμα ἡ θεωρία γίνεται, ἀλλ' οἵχεται τοῖς  
 θεωροῦσι τὸ ἐν καὶ τὸ ὅλον ἐκ τῆς θεωρίας, οἷον εἰ  
 μυρίων σταδίων εἴη ζῶον· ὥστε δεῖ καθάπερ ἐπὶ τῶν δ  
 σωμάτων καὶ ἐπὶ τῶν ζῴων ἔχειν μὲν μέγεθος, τοῦτο δὲ  
 δ εὐσύννοπον εἶναι, οὕτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν  
 μήκος, τοῦτο δὲ εὐμνημόνευτον εἶναι. τοῦ μήκους ὅρος δ  
 μὲν πρὸς τοὺς ἀγῶνας καὶ τὴν αἰσθησιν οὐ τῆς τέχνης  
 ἐστίν· εἰ γὰρ ἔδει ἑκατὸν τραγηδίας ἀγωνίζεσθαι, πρὸς  
 κλεψύδρας ἂν ἠγωνίζοντο, ὥσπερ ποτὶ καὶ ἄλλοτε  
 10 φασιν. ὁ δὲ κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος 7  
 ὅρος, αἰ μὲν ὁ μείζων μέχρι τοῦ σύνδηλος εἶναι καλ-  
 λίων ἐστὶ κατὰ τὸ μέγεθος, ὥς δὲ ἀπλῶς διορίσαντας  
 εἰπεῖν, ἐν ὅσῳ μεγέθει (κατὰ τὸ εἶκος ἢ τὸ ἀναγκαῖον  
 ἐφεξῆς γιγνομένων) συμβαίνει εἰς εὐτυχίαν ἐκ δυστυ-  
 15 χίας ἢ ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν, ἱκανὸς  
 ὅρος ἐστὶ τοῦ μεγέθους. μῦθος δ' ἐστὶν εἰς, οὐχ ὥσπερ 8  
 τινὲς οἴονται, ἐὰν περὶ ἓνα ᾗ· πολλὰ γὰρ καὶ ἄπειρα  
 τῶ ἐνὶ συμβαίνει, ἐξ ὧν ἐνίων οὐδέν ἐστιν ἐν· οὕτως  
 δὲ καὶ πράξεις ἐνὸς πολλαὶ εἰσιν, ἐξ ὧν μία οὐδεμία  
 20 γίνεται πράξις. διὸ πάντες εἰκόασιν ἀμαρτάνειν, ὅσοι 2  
 τῶν ποιητῶν Ἡρακλεῖδα Θησηίδα καὶ τὰ τοιαῦτα ποιή-  
 ματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἰς ἦν ὁ Ἡρακλῆς,  
 ἓνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' Ὅμηρος, 3  
 ὥσπερ καὶ τὰ ἄλλα διαφέρει, καὶ τοῦτ' εἴκει καλῶς  
 25 ἰδεῖν, ἦτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσσειαν γὰρ  
 ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη, οἷον

fused one) or very large (as then the sight would not be comprehensive, unity and completeness in it would be wanting to the spectator, e.g. if the figure were a thousand miles long)—it is necessary, as in the case of bodies or figures (which must have size, but a size comprehensible at once), so in the case of plots, that they should have compass, but a compass adapted to the memory. It is not for art to fix the limit of compass required by competition and taste; for if a hundred tragedies were competing they would compete by the hour-glass (as is said to have once been done); but as for the limit fixed by the nature of the case, the greatest consistent with simultaneous comprehension is always the best. Or, to express it by simple definition, a sufficient limit of compass is 'such as, when events succeed each other according to probability or necessity, allows a change from adversity to prosperity or *vice versa*.'

A plot is *one*, not, as some think, if it be concerned with one person; for many, nay, numberless things may happen to one person, in some of which there is no unity; and so likewise there may be many actions of one person which do not make up one action. Thus it seems all poets err who write a Heracleid or Theseid or the like, thinking that as Heracles was one person so his story must be one. Homer, among other excellencies, seems to have seen this clearly, whether from art or from genius: in writing the Odyssey he did not introduce everything that happened to Ody-



πλῆγῃναι μὲν ἐν τῷ Παρνασσῷ, μανῆναι δὲ προσποιή-  
 σασθαι ἐν τῷ ἄγερμῳ, ὃν οὐδὲν θατέρου γενομένου  
 ἀναγκαῖον ἦν <ῆ> εἰκὸς θατέρου γενέσθαι, ἀλλὰ περὶ  
 μίαν πρᾶξιν οἷαν <ἄν> λέγοιμεν τὴν Ὀδύσσειαν συνέ-  
 4 στησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα. χρὴ οὖν, καθάπερ 30  
 καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία μίμησις ἐνός ἐστιν,  
 οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μίμησις ἐστὶ, μᾶς  
 τε εἶναι ταύτης καὶ ὅλης, καὶ τὰ μέρη συνεστάναι τῶν  
 πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους ἢ  
 ἀφαιρουμένου διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ  
 προσὸν ἢ μὴ προσὸν μὴδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόνον 35  
 9 τοῦ ὅλου ἐστίν. / φανερόν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι  
 οὐ τὸ τὰ γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν,  
 ἀλλ' οἷα ἂν γένοιτο, καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ  
 2 ἀναγκαῖον. ὁ γὰρ ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ 1451b  
 ἕμμετρα λέγειν ἢ ἄμμετρα διαφέρουσιν· εἴη γὰρ ἂν τὰ  
 Ἡροδότου εἰς μέτρα τεθῆναι, καὶ οὐδὲν ἦττον ἂν εἴη  
 ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων· ἀλλὰ τούτῳ  
 διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ οἷα ἂν  
 3 γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ σπουδαιότερον 5  
 4 ποίησις ἱστορίας ἐστίν· ἢ μὲν γὰρ ποίησις μᾶλλον τὰ  
 καθόλου, ἢ δ' ἱστορία τὰ καθ' ἕκαστον λέγει. ἔστι δὲ  
 καθόλου μὲν, τῷ ποιεῖν τὰ ποῖα ἅπτα συμβαίνειν λέγειν  
 ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὐ στοχάζεται  
 ἢ ποίησις ὀνόματα ἐπιτιθεμένη· τὸ δὲ καθ' ἕκαστον, τί 10  
 5 Ἀλκιβιάδης ἔπραξεν ἢ τί ἔπαθεν, ἐπὶ μὲν οὖν τῆς  
 κωμῆδος ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ

seus, e.g. his being wounded on Parnassus or feigning madness when the army was assembling (no one of which events followed necessarily or probably on another), but composed the Odyssey on one action,  
 4 as we may say, and so the *Iliad*. As then in other mimetic arts one representation is the representation of one object, so the plot (being a representation of action) must be the representation of one complete action, and the parts of the action be so arranged that if any be transposed or removed the whole will be broken up and disturbed; for what proves nothing by its insertion or omission is no part of the whole.

9 It is plain also from what we have said that it is not a poet's business to relate what occurred, but what might occur, what is according to probability  
 2 or necessity possible. The historian and the poet differ not by writing in prose or verse—for we might put Herodotus into verse, and it would be a history as much in verse as in prose,—but in that one relates  
 3 what occurred, the other what might occur. Thus poetry is superior to and more philosophic than history; poetry treats more of the general, history  
 4 of the particular. The general tells us to what kind of man it would occur, according to probability or necessity, to say or do things of a certain kind (and at this poetry aims in giving names to the characters); the particular, what Alcibiades did or what happened  
 5 to him. / In Comedy this has now become clear: we arrange the plot by means of probable incidents, and

30 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

τὸν μῦθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὀνόματα  
 ὑποτιθέασιν, καὶ οὐχ ὥσπερ οἱ λαμβανοιοὶ περὶ τὸν  
 15 καθ' ἕκαστον ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν ὁ  
 γενομένων ὀνομάτων ἀντέχονται. αἴτιον δ' ὅτι πιθανόν  
 ἐστὶ τὸ δυνατόν. τὰ μὲν οὖν μὴ γεγνημένα οὐκ ἔστι  
 πιστεύομεν εἶναι δυνατόν, τὰ δὲ γεγνημένα φανερόν ὅτι  
 δυνατόν· οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατον. οὐ μὴν  
 20 ἀλλὰ καὶ ἐν ταῖς τραγῳδαῖς ἐνίαις μὲν ἐν ἡ δύο τῶν  
 γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιημένα, ἐν  
 ἐνίαις δὲ οὐδ' ἐν, οἷον ἐν τῇ Ἀγάθωνος ἄνθει· ὁμοίως  
 γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεποιήται,  
 καὶ οὐδὲν ἤττον εὐφραίνει. ὥστ' οὐ πάντως εἶναι ζή- 8  
 τητίον τῶν παραδεδομένων μύθων, περὶ οὓς αἱ τραγῳ-  
 25 δαὶ εἰσὶν, ἀντέχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν,  
 ἐπεὶ καὶ τὰ γνώριμα ὀλίγοις γνώριμά ἐστιν, ἀλλ' ὅμως  
 εὐφραίνει πάντας. δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιη- 9  
 τὴν μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων,  
 ὅσῃ ποιητὴς κατὰ τὴν μίμησιν ἐστὶ, μιμῆται δὲ τὰς  
 30 πράξεις. κἄν ἄρα συμβῇ γεγνημένα ποιεῖν, οὐθὲν ἤττον  
 ποιητὴς ἐστὶ· τῶν γὰρ γενομένων ἔνια οὐδὲν καλῶς  
 τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατόν γενέσ-  
 θαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητὴς ἐστίν.

τῶν δὲ ἀπλῶν μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10  
 εἰσι χεῖρισται. λέγω δ' ἐπεισοδιώδη μῦθον, ἐν ᾧ τὰ  
 35 ἐπεισόδια μετ' ἄλληλα οὐτ' εἰκὸς οὐτ' ἀνάγκη εἶναι.  
 τοιαῦτα δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν  
 δι' αὐτοῦς, ὑπὸ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς·

then apply names at random, instead of writing, like the iambic poets, about individuals. In Tragedy we keep to recorded names, the reason being that the possible is credible: what has not occurred we no way believe to be possible, but what has occurred was plainly possible, or it would not have occurred. In some tragedies however one or two of the names are known ones and the rest fictitious, as in others all; e.g. in Agathon's "Flower" incidents and names are alike fictitious, and yet it pleases. So that we must not always seek to keep to the received stories with which tragedies are concerned; it would even be absurd to do so, since even the known events are known to few and yet please all. (It is clear from this that the poet should be a 'maker' of plots rather than of verses, as he is a 'maker' by reason of his being an imitator, and what he imitates is action. Even if therefore it happens that he writes of what has occurred, he is none the less the 'maker' of it; for some things that have occurred may well have been such as would probably have occurred and might have occurred, and so he is the 'maker' of them.

Of simple plots or actions the episodic are the worst. By an episodic plot I mean one in which there is neither probability nor necessity in the sequence of the episodes. Such action is produced by inferior poets through their own inferiority, by good poets on ac-

- ἀγωνίσματα γὰρ ποιοῦντες, καὶ παρὰ τὴν δύναμιν πα-  
ρατείναντες μῦθον, πολλάκις διαστρέφειν ἀναγκάζονται 1452 a
- 11 τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ μόνον τελείας ἐστὶ πράξεως  
ἢ μίμησις ἀλλὰ καὶ φοβερῶν καὶ ἑλεινῶν, ταῦτα δὲ  
γίνεται καὶ μάλιστα \*\*, καὶ μᾶλλον ὅταν γένηται παρὰ
- 12 τὴν δόξαν δι' ἄλληλα· τὸ γὰρ θαυμαστὸν οὕτως ἔξει 5  
μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ τῆς τύχης, ἐπεὶ καὶ  
τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα δοκεῖ, ὅσα ὥσπερ  
ἐπίτηδες φαίνεται γεγνηέναι, οἷον ὡς ὁ ἀνδριάς ὁ τοῦ  
Μίτιτος ἐν Ἀργεὶ ἀπέκτεινε τὸν αἵτιον τοῦ θανάτου τῷ  
εἰκῇ γενέσθαι· ὥστε ἀνάγκη τοὺς τοιοῦτους εἶναι καλ-  
10 λίσους μύθους. εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ οἱ δὲ  
πεπλεγμένοι· καὶ γὰρ αἱ πράξεις ὧν μῆσεις οἱ μῦθοί  
2 εἰσι, ὑπάρχουσιν εὐθὺς οὕσαι τοιαῦται. λέγω δὲ ἀπ-  
λὴν μὲν πρᾶξιν, ἥς γινομένης ὥσπερ ὥρισταί συνεχοῦς 15  
καὶ μῶς ἀνευ περιπετείας ἢ ἀναγνωρισμοῦ ἢ μετάβασις  
γίνεται, πεπλεγμένη δὲ ἐστὶν ἐξ ἧς μετὰ ἀναγνωρισμοῦ  
3 ἢ περιπετείας ἢ ἀμφοῖν ἢ μετάβασις ἐστίν. ταῦτα δὲ  
δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συστάσεως τοῦ μύθου, ὥστε  
ἐκ τῶν προγεγενημένων συμβαίνειν ἢ ἐξ ἀνάγκης ἢ 20  
κατὰ τὸ εἰκὸς γίγνεσθαι ταῦτα· διαφέρει γὰρ πολὺ τὸ  
11 γίγνεσθαι τὰδε διὰ τὰδε ἢ μετὰ τὰδε. ἔστι δὲ περι-  
πέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μετα-  
βολὴ καθάπερ εἴρηται, καὶ τοῦτο διὸ ὥσπερ λέγομεν  
κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον· ὥσπερ ἐν τῷ Οἰδίποδι 25  
ἐλθὼν ὡς εὐφρανῶν τὸν Οἰδίπου καὶ ἀπαλλάξων τοῦ

count of the actors<sup>1</sup>: ~~engaging in competition~~, and lengthening out the plot beyond its capabilities, they  
 11 are often forced to pervert the order. And since the imitation is imitation not only of a complete action but also of things pitiful and terrible, and these are especially such if they happen unexpectedly (for this is what strikes us most<sup>2</sup>), and still more so if they  
 12 happen ~~unexpectedly one through another~~—for they will then produce more astonishment than if they occurred mechanically or accidentally, since even accidents seem most astonishing when they appear to have happened as it were designedly, as e.g. the statue of Mityas at Argos killed his murderer by falling on him as he looked at it: for such things seem not to happen at random,—such plots must be the better.

10 Plots are either simple or complex, as the actions of which they are representations are in themselves either  
 2 simple or complex. By simple action I mean that in which (it being, as we have defined it, continuous and one) the change occurs without revolution or recognition; by complex, that in which the change is accompanied by revolution or recognition or both. All  
 3 this must arise from the very arrangement of the plot, so that all follows (necessarily or probably) from what has happened before: it makes much difference whether things happen in consequence of others or merely after others.

11 A revolution is a change of the action to the reverse, as we have said (vii. 7), and that, as we also say (x. 3), according to necessity or probability. Thus in the *Œdipus Rex* the Corinthian who comes to cheer *Œdipus* and relieve him of his fear about his mother does

<sup>1</sup> Or perhaps 'the requirements of the stage.'

<sup>2</sup> Reading ταῦτα δὲ γίνονται καὶ μάλιστα <τοιαῦτα, όταν παρὰ θεῶν γίνονται, ἐκπλήττει γὰρ μάλιστα> καὶ μᾶλλον όταν γίνονται.

πρὸς τὴν μητέρα φόβου, δηλώσας δὲ ἦν, τοῦναντίον  
 ἰποίησεν, καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀπο-  
 θανόμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν  
 μὲν συνίβη ἐκ τῶν πέπραγμένων ἀποθανεῖν, τὸν δὲ  
 30 σωθῆναι. ἀναγνώρισις δέ, ὥσπερ καὶ τοῦτομα σημαί- 2  
 νει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολὴ ἢ εἰς φιλίαν ἢ εἰς  
 ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὀρισμένων.  
 καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτεια γίνων-  
 ται, οἷον ἔχει ἢ ἐν τῷ Οἰδίποδι. εἰσὶ μὲν οὖν καὶ 3  
 35 ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ  
 35 τυχόντα ἔστιν, <ὅς> ὥσπερ εἴρηται συμβαίνει, καὶ  
 εἰ πέπραγέ τις ἢ μὴ πέπραγεν, ἔστιν ἀναγνωρίσαι· ἀλλ'  
 ἢ μάλιστα τοῦ μύθου καὶ ἢ μάλιστα τῆς πράξεως  
 ἢ εἰρημένη ἔστιν ἢ γὰρ τοιαύτη ἀναγνώρισις καὶ περι- 4  
 1452b πέτεια ἢ ἔλεον ἔξει ἢ φόβον, οἷον πράξεως ἢ τραγωδία  
 μίμησις ὑπόκειται, ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν  
 ἐπὶ τῶν τοιούτων συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις 5  
 τινῶν ἔστιν ἀναγνώρισις, αἱ μὲν θατέρου πρὸς τὸν  
 ἕτερον μόνον, ὅταν ἢ δῆλος ἕτερος τίς ἔστιν, ὅτε δὲ  
 5 ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον ἢ μὲν Ἰφιγένεια τῷ  
 Ὀρέστῃ ἀναγνωρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς,  
 ἐκείνῃ δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνω-  
 ρίσεως.

δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστὶ, περι- 6  
 10πέτεια καὶ ἀναγνώρισις, τρίτον δὲ πάθος. τούτων  
 δὲ περιπέτεια μὲν καὶ ἀναγνώρισις εἴρηται, πάθος δὲ  
 ἐστὶ πράξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἱ τε ἐν τῷ

the reverse by shewing him who he is; in the Lynceus\* the hero is being led to death and Danaus following to slay him, when the result of the action is that he is saved and Danaus killed.

A recognition, as the name signifies, is a change 2 from ignorance to knowledge (whether to friendship or to enmity) in the characters depicted to display prosperity or adversity. The best kind of recognition is one accompanied by revolution, as in the *Œdipus Rex*. There are also other kinds, as the recognition may 3 refer to inanimate objects, or to anything that happens as has been said; or we may recognise whether any one has done a thing or not. But the kind most pertinent to the plot and to the action is the first mentioned; for such recognition and revolution will in- 4 volve either pity or fear, and Tragedy is laid down to be the representation of such actions; and, further, prosperity or adversity will in such cases ensue.

Since, then, recognition is a recognition of persons, 5 some kinds are of one person by the other simply, when it is known who the other is; in others each person must recognise the other, as Iphigenia<sup>1</sup> becomes known to Orestes by the sending of the letter, while he in order to be recognised by her requires another method.

With these subjects then are concerned two parts of 6 the plot, revolution and recognition: the third is suffering. Of these, revolution and recognition have been

\* Of Theodectes.

<sup>1</sup> In the *Iph. Taur.* of Euripides.



φανερῶς θάνατοι καὶ αἱ περιωδονίαι καὶ τρώσεις καὶ ὅσα τοιαῦτα.

- 12 μέρη δὲ τραγῳδίας, οἷς μὲν ὥς εἶδεσι δεῖ χρῆσθαι, πρότερον εἰπομεν κατὰ δὲ τὸ ποσόν, καὶ εἰς ἃ διαι- 15  
 ρεῖται κεχωρισμένα, τάδε ἰστί, πρόλογος, ἐπεισώδιον, ἔξοδος, χορικῶν καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στά-  
 σιμον. κοινὰ μὲν ἀπάντων ταῦτα, ἴδια δὲ τὰ ἀπὸ τῆς  
 2 σκηνῆς καὶ κόμμοι. ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ἐπεισώδιον δὲ μέρος 20  
 ὅλον τραγῳδίας τὸ μεταξὺ ὁλῶν χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέρος χορικοῦ δέ, πάροδος μὲν ἡ πρώτη λέξις ὁλοῦ χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ ἀναπαύστου καὶ τρο-  
 χαίου, κόμμος δὲ θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς. 25  
 3 μέρη δὲ τραγῳδίας, οἷς μὲν δεῖ χρῆσθαι, πρότερον εἶπα-  
 μεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα, ταῦτ' ἐστίν.
- 13 ὧν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συν-  
 στάντας τοὺς μύθους, καὶ πόθεν ἔσται τὸ τῆς τραγῳ-  
 30 δίας ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημίνοις.  
 2 ἐπειδὴ οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τρα-  
 γῳδίας μὴ ἀπλὴν ἀλλὰ πεπλεγμένην, καὶ ταύτην φο-  
 βερῶν καὶ ἔλεινῶν εἶναι μιμητικὴν (τοῦτο γὰρ ἴδιον  
 τῆς τοιαύτης μιμήσεώς ἐστιν), πρῶτον μὲν δῆλον ὅτι  
 35 ὅτε τοὺς ἐπικεικίς ἄνδρας δεῖ μεταβάλλοντας φαίνεσ-  
 θαι ἐξ εὐτυχίας εἰς δυστυχίαν (οὐ γὰρ φοβερὸν οὐδέ  
 ἔλεινόν τοῦτο, ἀλλὰ μαρὸν ἐστίν), ὅτε τοὺς μοχθῆ-

discussed: suffering is hurtful or painful action, e.g. death on the stage, excess of pain, wounding, &c.

12 The parts of Tragedy which we must treat as *kinds* we have mentioned above (vi. 7); the parts relating to length and to the several divisions are these, *prologus episode exodus chorus*; and of the chorus the *parodos* and the *stasimon*. These are common to all plays: peculiar to some are the songs from the stage and the *kommoi*.

2 The *prologus* is the whole of the tragedy before the entrance of the chorus; the *episode*, all between entire choric songs; the *exodus*, all after which there is no song by the chorus. Of the choral part, the *parodos* is the first speech of the whole chorus, the *stasimon* a song by the chorus without anapæsts or trochees, the *kommos* a lament between chorus and actor.

3 The parts of Tragedy which we must so treat we have mentioned before (vi. 7); the parts relating to length and to the several divisions are these.

13 Next to the fore-mentioned points we may discuss what to aim at and what to avoid in arranging plots, and how to effect the object of Tragedy. Since the construction of the best tragedy should be representative of things pitiful and terrible (for this is the property of such representation), and not simple but complex, in the first place it is clear that we must not have (1) good men changing from prosperity to adversity (for this would be neither pitiful nor terrible, but re-

## ΞΑΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἐς εὐτυχίαν (ἀτραγυδοτάτος γὰρ τοῦτ' ἐν γὰρ ἔχει ὢν δέι, οὔτε γὰρ φιλότιμον οὔτε φοβερὸν ἐστίν)· οὐδ' αὖ τὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν, ἄνθρωπον ἔχει δὲ ἢ τοιαύτη σύστασις, οὔτε φόβον· ὁ μὲν γὰρ περὶ τὸν ἀνέχοντα, ὁ δὲ περὶ τὸν ὁμοιον, ἔλεος ξιον, φόβος δὲ περὶ τὸν ὁμοιον, ὥστε εἰ φοβερὸν ἔσται τὸ συμβαῖνον. ὁ μὲν λοιπός. ἔστι δὲ τοιοῦτος ὁ μήτε 3 καὶ δικαιούσης, μήτε διὰ κακίαν καὶ ἰάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι' ἰν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχίᾳ.

Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γε-  
δρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα 4  
ἵνα μᾶλλον ἢ διπλοῦν, ὥσπερ τίνες  
ἰλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας  
ἐξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ  
δεῖ ἁμαρτίαν μεγάλην, ἢ οἷον εἴρηται,  
λον ἢ χείρονος. σημεῖον δὲ καὶ τὸ 5  
ον μὲν γὰρ οἱ ποιηταὶ τοὺς τυχόντας  
υν, νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλ-  
ι συντίθενται, οἷον περὶ Ἀλκμαίωνα  
᾽Ορέστην καὶ Μελίσστρον καὶ Θυέστην  
ἵστοις ἄλλοις συμβέβηκεν ἢ παθεῖν  
ἢ μὲν οὖν κατὰ τὴν τέχνην καλλίστη  
της τῆς συστάσεώς ἐστιν. διὸ καὶ οἱ 6

pulsive), nor (2) the bad from adversity to prosperity (for this is the least tragic method of all, as involving none of our requisites, being neither provocative of sympathy nor pitiful nor terrible); nor again (3) the very wicked falling from prosperity into adversity (for such arrangement would provoke sympathy, but neither pity nor fear; as the one is for the innocent suffering, the other for one's own like—pity for the innocent, fear for one's like; so that the result would be neither pitiful nor terrible)./ The intermediate character then is left; and such is one neither distinguished by virtue or justice, nor falling into adversity through vice or wickedness, but failing through some error, being a person of great repute and prosperity, e.g. *Œdipus*, *Thyestes*, and the famous men of such houses./

The well-constructed plot then must be simple rather than, as some say, double; and the change must be not from adversity to prosperity but reversely from prosperity to adversity, and not through wickedness but through great error on the part either of such a man as we have described or of one better (not worse) than such. Witness this fact: at first poets<sup>5</sup> admitted any plot, now the best tragedies are constructed on the fortunes of a few houses, e.g. those of *Alcmæon* *Œdipus* *Orestes* *Meleager* *Thyestes* *Telephus* and whatever other persons have chanced to do or suffer terrible things.

Such then is the arrangement of the artistically

- Εὐριπίδῃ ἐγκαλοῦντες τὸ αὐτὸ ἀμαρτάνουσιν, ὅτι τοῦτο  
 δρᾷ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν 25  
 τελευτῶσιν. τοῦτο γὰρ ἐστίν, ὥσπερ εἴρηται, ὀρθόν.  
 σημείων δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν  
 ἀγόνων τραγικώταται αἱ τοιαῦται φαίνονται, ἂν κατορ-  
 θωθῶσιν, καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκο-  
 νομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. 30
- 7 δευτέρα δ' ἡ πρώτη λεγομένη ὑπὸ τινων ἐστὶ σύστασις  
 ἡ διπλὴν τε τὴν σύστασιν ἔχουσα, καθάπερ ἡ Ὀδύσσεια,  
 καὶ τελευτῶσα ἐξ ἐναντίας τοῖς βελτίοσι καὶ χείροσιν.  
 δοκεῖ δὲ εἶναι πρώτη διὰ τὴν τῶν θεάτρων ἀσθένειαν·  
 ἀκολουθοῦσι γὰρ οἱ ποιηταὶ κατ' εὐχὴν ποιοῦντες τοῖς 35  
 8 θεαταῖς. ἔστι δὲ οὐχ αὕτη ἀπὸ τραγῳδίας ἡδονή, ἀλλὰ  
 μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ, ἂν οἱ ἔχθιστοι  
 ᾄδωσιν ἐν τῇ μύθῳ, οἷον Ὀρέστης καὶ Αἰγισθος, φίλοι  
 γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται, καὶ ἀποθνήσκει οὐ- 1423b
- 14 δεῖς ὑπ' οὐδενός. ἔστι μὲν οὖν τὸ φοβερόν καὶ ἔλεον  
 ἐκ τῆς ὄψεως γίγνεσθαι, ἔστι δὲ καὶ ἐξ αὐτῆς τῆς συσ-  
 τάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιη-  
 τοῦ ἀμείνορος. δεῖ γὰρ καὶ ἄνευ τοῦ ὁρᾶν οὕτω συνε-  
 τάναι τὸν μῦθον ὥστε τὸν ἀκούοντα τὰ πράγματα γινώ- 5  
 μενα καὶ φρίττειν καὶ ἔλεειν ἐκ τῶν συμβαινόντων.
- 2 ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ Οἰδίου μῦθον. τὸ  
 δὲ διὰ τῆς ὄψεως τοῦτο παρασκευάζειν ἀτεχνότερον καὶ  
 χορηγίας δεόμενόν ἐστιν. οἱ δὲ μὴ τὸ φοβερόν διὰ τῆς  
 ὄψεως ἀλλὰ τὸ τερατῶδες μόνον παρασκευάζοντες οὐδὲν 10  
 τραγυδίῃ κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονήν

6 best tragedy. Whence also they make the same mistake = who blame Euripides for thus doing in his tragedies, many of his ending unhappily: for this is according to our statement correct, and a strong proof is that on the stage and in competition such if well acted appear most tragic, and Euripides, whatever else he may manage ill, yet appears the most *tragic* of poets.

7 The second kind of arrangement—by some called the first—is that which has a double arrangement, like the *Odyssey*, and ends differently for good and bad. It is put first on account of the spectators' weakness, to which poets pander who write to gratify the spectators. But such pleasure is not derived from Tragedy, but rather proper to Comedy, in which if the bitterest enemies, like *Orestes* and *Ægisthus*, appear in the story, they go out friends at the finish, and no one is killed by any.

14 The pitiful and terrible may arise either out of the spectacle or out of the very arrangement of incident, the latter being the higher kind and shewing a better poet. For the plot should be so arranged that, even apart from the spectacle, the hearer shudders at the incidents before him and feels pity at the results, as one would do on hearing the story of *Œdipus*. To produce this effect by means of the spectacle is less artistic and requires apparatus. Those who by means of the spectacle produce not the terrible but only the marvellous have no part in Tragedy; for we should not seek from Tragedy *any* pleasure, but that which is

= As the persons mentioned in sect. 4 init.

## 42 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

ἀπὸ τραγῳδίας, ἀλλὰ τὴν οἰκίαν. ἐπεὶ δὲ τὴν ἀπὸ 3  
 εἰέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρασκευά-  
 ζειν τὸν ποιητὴν, φανερόν ὡς τοῦτο ἐν τοῖς πράγμασιν  
 ἐμποιεῖται. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται  
 15 τῶν συμπεπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι 4  
 πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδε-  
 τέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε  
 ποιῶν οὔτε μέλλων, πλὴν κατ' αὐτὸ τὸ πάθος, οὐδ' ἂν  
 μηδετέρως ἔχοντες. ὅταν δ' ἐν ταῖς φιλίαις ἐγγίνηται  
 20 τὸ πάθος, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ  
 μητὴρ υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο  
 τοιοῦτον δρᾶν, ταῦτα ζητητίον. τοὺς μὲν οὖν παρειλημ- 5  
 μένους μύθους λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυ-  
 ταμνήστραν ἀποθανούσαν ὑπὸ τοῦ Ὀρίστου καὶ τὴν  
 25 Ἐριφύλην ὑπὸ τοῦ Ἀλκμαίωνος, αὐτὸν δὲ εὐρίσκειν  
 δεῖ καὶ τοῖς παραδεδομένοις χρῆσθαι καλῶς. τὸ δὲ  
 καλῶς τί λέγομεν, εἴπωμεν σαφέστερον. ἔστι μὲν γὰρ 6  
 οὕτω γίνεσθαι τὴν πρᾶξιν ὥσπερ οἱ παλαιοὶ ἐποίουν  
 εἰδότας καὶ γινώσκοντας, καθάπερ καὶ Εὐριπίδης ἐποίη-  
 σεν ἀποκτείνουσαν τοὺς παῖδας τὴν Μήδειαν· ἔστι δὲ  
 30 πρᾶξαι μὲν, ἀγροοῦντας δὲ πρᾶξαι τὸ δεινόν, εἰθ' ὕστε-  
 ρον ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλῆους  
 Οἰδίπους. τοῦτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ  
 τῇ τραγῳδίᾳ, οἷον ὁ Ἀλκμαίων ὁ Ἀστυδάμαντος ἢ ὁ  
 Τηλέγονος ὁ ἐν τῇ τραυματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον 7  
 35 παρὰ ταῦτα τὸ μέλλοντα ποιεῖν τι τῶν ἀνηκίστων δι'  
 ἄγνοiαν ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα

proper to it. And since the poet should by the representation produce the pleasure arising from pity and fear, it is plain that this must be brought about by the incidents; let us therefore gather what kinds of occurrences appear pitiful or terrible.

Such actions must be either those of friends one to another, or of enemies, or of neutrals. If, then, an enemy thus treat an enemy, he does nothing to provoke pity whether he act or intend to act (except so far as the suffering goes), nor do neutrals; but when sufferings are inflicted by friends on each other—e.g. when a brother kills or intends to kill or in any such way treats a brother, a son a father, a mother a son or a son a mother,—it is what we should seek. We must not however destroy received stories, I mean e.g. that of Clytæmnestra slain by Orestes or Eriphyle by Alcæon, but invent for ourselves and use tradition aright. What this means we may explain more clearly.

The action may be carried on (1) knowingly and consciously, as the old poets had it, and as Euripides also makes Medea kill her children; or (2) the characters may act, and unknowingly do something terrible, and then afterwards recognise each other as friends, as does the *Edipus* of Sophocles (the action however being outside the play), or the Alcæon of Astydamos, or Telegonus in the *Wounded Odysseus* (the action being within the tragedy). Further, a third head in addition, (3) one may be about to do in ignorance something irrevocable, and then recognise the truth before doing it. Beside these there is no other way: the characters must either act or not, and that either consciously or unconsciously.



#### 44 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

- οὐκ ἔστιν ἄλλως· ἡ γὰρ πρᾶξαι ἀνάγκη ἢ μή, καὶ  
 εἰδότες ἢ μὴ εἰδότες. τούτων δὲ τὸ μὲν γνωσκοντα  
 μελλῆσαι καὶ μὴ πρᾶξαι χεῖριστον· τό τε γὰρ μισρὸν  
 ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδεὶς ποιεῖ 1454 a  
 ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόνη τὸν Κρέοντα  
 8 ὁ Δῖμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἐγ-  
 νοῦντα μὲν πρᾶξαι, πράξαντα δὲ ἀναγνώρισαι· τό τε  
 γὰρ μισρὸν οὐ πρόσσεσι, καὶ ἡ ἀναγνώρισις ἐκπληκ-  
 9 τικόν. κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ οἷον ἐν 5  
 τῷ Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν,  
 ἀποκτείνει δὲ οὐ ἀλλ' ἀνεγνώρισεν, καὶ ἐν τῇ Ἰφιγενείᾳ  
 ἡ ἀδελφὴ τὸν ἀδελφόν, καὶ ἐν τῇ Ἑλλῃ ὁ υἱὸς τὴν μη-  
 τέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τοῦτο,  
 ὅπερ πάλαι εἴρηται, οὐ περὶ πολλὰ γένη αἱ τραγῳδίαί 10  
 10 εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης  
 εὑρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις. ἀναγ-  
 κάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν, ὅσαις τὰ  
 11 τοιαῦτα συμβέβηκε πάθῃ. περὶ μὲν οὖν τῆς τῶν πραγ-  
 μάτων συστάσεως, καὶ ποίους τινας εἶναι δεῖ τοὺς μύ-  
 θους, εἴρηται ἱκανῶς. 15
- 15 περὶ δὲ τὰ ἥθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἐν  
 μὲν καὶ πρῶτον, ὅπως χρηστὰ ἦ. ἔξει δὲ ἥθους μὲν, εἰάν  
 ὥσπερ εἰλέχθῃ ποιῇ φανερόν ὁ λόγος ἢ ἡ πρᾶξις προαί-  
 ρεσιν τινα (ἢ τις ἂν ἦ), χρηστὸν δὲ εἰάν χρηστοτήν.  
 ἔστι δὲ ἐν ἐκάστῳ γένει· καὶ γὰρ γυνὴ ἐστὶ χρηστοτή 20  
 καὶ δοῦλος· καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ  
 2 ὀλως φαῦλόν ἐστιν. δεύτερον δὲ τὸ ἀρμόττοντα· ἔστι

Of these ways the worst is (1) knowingly to intend and not act; for this involves the repulsive element, and is not tragical, for it excludes suffering; whence no one uses it naturally, unless rarely, as in the Antigone Haemon intends to kill Creon. Next comes (2) the execution of the purpose; and it is best to act in ignorance and then recognise the truth, as then the repulsive element is absent and the recognition is striking. But best of all is (3) the last, I mean as in the Cresphontes<sup>a</sup> Merope is about to slay her son and instead of slaying recognises him; or as in the Iphigenia in Tauri the sister recognises the brother, in the Helle the son the mother whom he is about to expose. It is on this account that tragedies, as we have already said (xiii. 5), are concerned with the  
 10 fortunes of a small number of families: poets experimented and found out, not by art but by chance, how to produce such effect in their plots, and so are compelled to recur to the houses in which such disasters have occurred.

. 11 Of the arrangement of incident, and of the right kind of plots, we have now said enough.

15 With regard to the character<sup>o</sup> there are four points to aim at: first and foremost, that it be a *good* one. The play will have character if, as we have said (vi. 17), speech or action reveal choice of any kind, and good character if good choice. This may be in any class, for even a woman or a slave may be good, though perhaps the former is inferior and the latter  
 2 wholly base.—The second point is *fitness* of character:

<sup>a</sup> Of Euripides.

<sup>o</sup> Of the hero.

γὰρ ἀνδρείον μὲν τὸ ἥθος, ἀλλ' οὐχ ἀρμόττον γυναικί  
 οὕτως ἀνδρείαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὁμοιον· 3  
 25 τοῦτο γὰρ ἕτερον τοῦ χρηστοῦν τὸ ἥθος καὶ ἀρμόττον  
 ποιῆσαι ὥσπερ εἴρηται. τέταρτον δὲ τὸ ὁμαλόν· κἀν 4  
 γὰρ ἀνώμαλός τις ἢ ὁ τὴν μίμησιν παρέχων καὶ τοι-  
 οῦτον ἥθος ὑποτιθεῖς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι.  
 ἔστι δὲ παράδειγμα πονηρίας μὲν ἦθους μὴ ἀναγκαῖον 5  
 30 οἷον ὁ Μελέλαος ὁ ἐν τῷ Ὀρίστη, τοῦ δὲ ἀπρεποῦς  
 καὶ μὴ ἀρμόττοντος ὁ τε θρήνος Ὀδυσσεὺς ἐν τῇ  
 Σκύλλῃ καὶ ἡ τῆς Μελανίπης ῥήσις, τοῦ δὲ ἀνωμάλου  
 ἢ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἡ ἱκετεύουσα  
 τῇ ὑστέρα. χρή δὲ καὶ ἐν τοῖς ἡθεσιν, ὥσπερ καὶ ἐν 6  
 τῇ τῶν πραγμάτων συστάσει, αἰεὶ ζητεῖν ἢ τὸ ἀναγκαῖον  
 35 ἢ τὸ εἰκός, ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ  
 πράττειν ἢ ἀναγκαῖον ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο  
 γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός. φανερόν οὖν ὅτι καὶ 7  
 τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαί-  
 1434b νειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς καὶ ἐν  
 τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουον· ἀλλὰ μηχανῇ χρη-  
 στέον ἐπὶ τὰ ἔξω τοῦ δράματος ἢ ὅσα πρὸ τοῦ γέγονεν,  
 ἀ οὐχ ὅλόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον, ἀ δεῖ-  
 ται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδί-  
 5 δομεν τοῖς θεοῖς ὁρᾶν· ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς  
 πράγμασιν, εἰ δὲ μή, ἔξω τῆς τραγωδίας, οἷον τὸ ἐν  
 τῷ Οἰδίποδι τῷ Σοφοκλείους. ἐπεὶ δὲ μίμησις ἐστὶν ἢ 8  
 τραγωδία βελτιόνων, ἡμᾶς δεῖ μιμῆσθαι τοὺς ἀγαθοὺς  
 10 εἰκονογράφους· καὶ γὰρ ἐκείνοι ἀποδιδύντες τὴν ἰδίαν

*ἐξ ἑξ. ὁ μηχανῇ.*

a character may be manly, and yet it may not be fitting for a woman to be thus manly or clever.—The third is *conformity*<sup>p</sup>: this is different from making the character good and fitting in the way we have described.—The fourth is *consistency*: even if he who gives occasion for the representation and suggests such character be inconsistent, he should yet be consistently inconsistent.

A gratuitous example of badness of character is *Menelaus* in the *Orestes*<sup>q</sup>: of the unseemly and unfitting the lament of *Odysseus* in the *Seylla*<sup>q</sup>, or the speech of *Melanippe*<sup>q</sup>: of inconsistency the *Iphigenia* in *Aulis*<sup>q</sup>, for *Iphigenia* when she supplicates is quite unlike her later character.

We must in the character, as in the arrangement of incident, seek always either necessity or probability, so that it be either necessary or probable that such a man should say or do such things, as it is that one thing should happen after another. It is plain then that the solution of the plot should arise out of the plot itself, and not be mechanical as in the *Medea*<sup>q</sup>, or the passage about the sailing away from Troy in the *Iliad*. Mechanical means should be used for things outside the play, whether what has happened before which it is impossible for a man to know, or what happens after which needs prophecy or reporting: to the gods we attribute omniscience. Nor should there be in the action anything irrational, unless it be outside the tragedy as in the *Œdipus Rex* of *Sophocles*.

Since Tragedy is a representation of superior persons, we must imitate the skilful statuary who, assigning

<sup>p</sup> With tradition.

<sup>q</sup> Of Euripides.

μορφήν, ὁμοίους ποιοῦντες, καλλίους γράφουσιν· οὕτω  
καὶ τὸν ποιητὴν μιμούμενον καὶ ὀργίλους καὶ ῥαθύμους  
καὶ τᾶλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῶν ἡθῶν, τοιοῦτους  
ὄντας ἐπικεκίς ποιεῖν παράδειγμα σκληρότητος οἶον  
9 τὸν Ἀχιλλεῖα Ἀγάθων καὶ Ὅμηρος. ταῦτα δὲ διατη- 15  
ρεῖν, καὶ πρὸς τούτοις τὰς παρὰ τὰς ἐξ ἀνάγκης ἀκο-  
λουθούσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ κατ' αὐτὰς  
ἔστιν ἁμαρτάνειν πολλάκις. εἴρηται δὲ περὶ αὐτῶν ἐν  
τοῖς ἐκθεδομένοις λόγοις ἱκανῶς.

- 16 ἀναγνωρίσεις δὲ τί μὲν ἐστίν, εἴρηται πρότερον· εἶδη  
δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ἥ πλείστη 20  
2 χρῶνται δὲ ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ  
τὰ μὲν σύμφυτα, οἶον ἰλόγχην ἢ φοροῦσι Γηγεναῖς, ἢ  
ἀστέρας οἶους ἐν τῇ Θυέστη Καρκίνος· τὰ δὲ ἐπίκτητα,  
καὶ τούτων τὰ μὲν ἐν τῇ σώματι, οἶον οὐλαί, τὰ δὲ  
ἐκτός, τὰ περιδέρρεα, καὶ οἶον ἐν τῇ Τυροῖ διὰ τῆς 25  
3 σκάφης. ἔστι δὲ καὶ τούτοις χρῆσθαι ἢ βέλτιον ἢ χει-  
ρον, οἶον Ὀδυσσεὺς διὰ τῆς οὐλῆς ἄλλως ἀναγνωρίσθη  
ὑπὸ τῆς τροφοῦ καὶ ἄλλως ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ  
αἱ μὲν πίστει ἔνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦται  
πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις, 30  
4 βελτίους. δευτέραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ,  
διὸ ἀτεχνοί· οἶον Ὀρίστης ἐν τῇ Ἰφιγενείᾳ ἀναγνώ-  
ρισεν ὅτι Ὀρίστης· ἐκεῖνη μὲν γὰρ διὰ τῆς ἐπιστολῆς,  
ἐκεῖνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητής, ἀλλ' οὐχ  
ὁ μῦθος· διὸ ἐγγύς τι τῆς εἰρημένης ἁμαρτίας ἐστίν, 35  
ἐξῆν γὰρ ἂν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῇ Σοφοκλείους

the proper form, depicts men like what they are but handsomer. So should the poet, in representing passionate or indolent men or those who have any such faults of character, make them tolerable and yet the same: e.g. with stubbornness, as Agathon and Homer represent Achilles. These points he should observe, and in addition to these the impressions which, besides those that are inherent, accompany poetry; for in respect to these also there are many possible kinds of error. But of this we have said enough in our already published works.

- 16 What recognition is we have already explained (xi. 2); as for its kinds, the first and least artistic, which through poverty poets use most, is that by tokens. Of these, some are congenital, as 'the spear-marks that the Earthborn bear,' or star-marks <sup>such as</sup> Carcinus introduces in his Thyestes; some adventitious, whether corporal, e.g. scars, or separable, neck-lets, and as in the Tyro<sup>r</sup>, where the recognition is by means of the cradle. These too may be used with or without skill, e.g. by means of the scar Odysseus was recognised in one way by his nurse, in another by the swineherds: for recognitions intended to produce conviction, and all of this kind, are the less artistic. Those brought about by ~~a~~ revolution, as in the Washing of Odysseus<sup>r</sup>, are better.—Next come those invented by the poet and therefore inartistic. Thus Orestes in the Iphigenia in Tauri reveals himself as Orestes: she reveals herself by means of the letter, he says what is required by the poet but not by the story; wherefore this borders on the fore-mentioned error, as he might have carried tokens with him. So

<sup>r</sup> Of Sophocles.

Τηρεῖ ἢ τῆς κεραίδος φωνή. ἢ τρίτῃ διὰ μνήμης τῷ δ  
 1155 αἰσθῆσθαι τι ἰδόντα, ὥσπερ ἢ ἐν Κυπρίοις τοῖς Δικαιο-  
 γίνουσι, ἰδὼν γὰρ τὴν γραφὴν ἔκλαυσεν, καὶ ἢ ἐν Ἀλ-  
 κίνου ἀπολόγῳ, ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησ-  
 θεὶς ἰδάκρυσεν· ἔθεν ἀνεγνωρίσθησαν. τετάρτῃ δὲ ἢ ὁ  
 ἐκ συλλογισμοῦ, οἷον ἐν Χοηφόροις, ὅτι ὁμοίως τις  
 5 ἐλήλυθεν, ὁμοίως δὲ οὐθεὶς ἀλλ' ἢ ὁ Ὀρίστης· οὗτος  
 ἄρα ἐλήλυθεν. καὶ ἢ Παλυνίδου τοῦ σοφιστοῦ περὶ τῆς  
 Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὀρίστην συλλογίσασθαι  
 ὅτι ἢ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θῆσθαι.  
 καὶ ἐν τῷ Θεοδίκτου Τυδεΐ, ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν  
 10 αὐτὸς ἀπώλλυται. καὶ ἢ ἐν τοῖς Φινειδαῖς· ἰδοῦσαι γὰρ  
 τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην, ὅτι ἐν τούτῳ  
 εἴμαρτο ἀποθανεῖν αὐταῖς· καὶ γὰρ ἐξετέθησαν ἐνταῦθα.  
 ἔστι δὲ τις καὶ συνθετὴ ἐκ παραλογισμοῦ τοῦ θεάτρου, γ  
 οἷον ἐν τῷ Ὀδυσσεὶ τῷ ψευδαγγελῳ· ὁ μὲν γὰρ τὸ  
 15 τάξον ἔφη γνῶσεσθαι ὁ οὐχ ἰωράκει, τὸ δέ, ὡς δι' ἐκεί-  
 νου ἀναγνωριούντος, διὰ τούτου ποιῆσαι παραλογισμόν.  
 πασῶν δὲ βελτίστη ἀναγνώρισις ἢ ἐξ αὐτῶν τῶν πραγ- 8  
 μάτων, τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον  
 [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ·  
 εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα· αἱ γὰρ τοι-  
 20 αῦται μόναι ἄνευ τῶν πεπονημένων σημείων καὶ δεραίων.  
 δεῦτεραι δὲ αἱ ἐκ συλλογισμοῦ.

δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λήξει συναπερ- 17  
 γάσθαι ὅτι μάλιντα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ  
 ἂν ἐναργέστατα ὁ ὁρῶν, ὥσπερ παρ' αὐτοῖς γιγνόμενος

in the Tereus of Sophocles 'the shuttle's voice'.—The 5  
 third kind is by recollection, through understanding  
 something when one sees it; as in the Cyprians of  
 Dicaeogenes, where Menelaus weeps on seeing the  
 statue of Helen, and in the story told to Alcinous,  
 where Odysseus hearing the harpist remembers and  
 weeps, whence the recognition in each case.—The 6  
 fourth kind is by inference, e.g. in the Choëphoræ,  
 "some one like Electra has come, no one is like her  
 but Orestes, therefore Orestes has come." So in the  
 Iphigenia of Polyidus the Sophist, it is natural for  
 Orestes to infer that as his sister was sacrificed so he  
 himself is to be sacrificed. So in the Tydeus of Theo-  
 dectes, the hero coming to find his son<sup>a</sup> infers that he  
 is to lose his own life. So in the Phineidæ, the Har-  
 pies seeing the place infer their fate: here they are  
 fated to die, because here they were exposed.

A recognition may also be constructed by false in- 7  
 ference of the spectators, as in Odysseus the False  
 Messenger the pretender says he would know the bow  
 which he has not seen, and a false inference is raised  
 as though he were thereby about to reveal himself.  
 But the best of all kinds of recognition is when the 8  
 surprise arises by probable means out of the incidents  
 themselves, as in the Œdipus Rex of Sophocles, and  
 the Iphigenia in Tauri (for it is probable that she  
 would wish to entrust Orestes with a letter): such  
 alone need no artificial tokens, such as necklets. Next  
 best are those by inference.

In arranging the plot and working it out by lan- 17  
 guage the poet should as far as possible set it all  
 before one's eyes; for thus the spectator, as though

<sup>a</sup> See Note at end.

<sup>b</sup> Diomeda.



τοῖς πραττομένοις, εὐρίσκοι τὸ πρέπον, καὶ ἥκιστα ἂν 25  
 λαμβάνοι [τὸ] τὰ ὑπεραντία. σημεῖον δὲ τούτου ὁ ἐπε-  
 τιμᾶτο Καρκίνω· ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῆει, ὁ μὴ  
 ὁρῶντα (ἂν) τὸν θεατὴν ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς  
 2 ἐξέπεσε, δυσχερανάντων τοῦτο τῶν θεατῶν. ὅσα δὲ δυ-  
 νατὸν καὶ τοῖς σχήμασι συναπεργαζόμενον. πιθανώτατοι 30  
 γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἱ ἐν τοῖς πάθεσιν εἰσι, καὶ  
 χειμαίνει ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ ὀργιζόμενος  
 ἀληθινώτατα. διὸ εὐφυοὺς ἡ ποιητικὴ ἐστὶν ἢ μανικοῦ·  
 τούτων γὰρ οἱ μὲν εὐπλαστοὶ οἱ δὲ ἐξεταστικοὶ εἰσιν.  
 3 τούτους τε λόγους καὶ τοὺς πεποιημένους δεῖ καὶ  
 αὐτὸν ποιῶντα ἐκτίθεσθαι καθόλου, εἰθ' οὕτως ἐπεὶ- 1455b  
 σοδιοῦν καὶ περιτείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι  
 τὸ καθόλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης  
 καὶ ἀφανισθείσης ἀδήλως τοῖς θύσασιν, ἰδρυνθείσης δὲ  
 εἰς ἄλλην χώραν, ἐν ᾗ νόμος ἦν τοὺς ξίλους θύειν τῇ  
 θεῷ, ταύτην ἔσχε τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ 5  
 ἀδελφῷ συνέβη εἰσελθεῖν τῆς ἱερείας (τὸ δὲ ὅτι ἀνείλεν ὁ  
 θεὸς διὰ τινα αἰτίαν ἔξω τοῦ καθόλου εἰσελθεῖν ἐκεῖ, καὶ  
 ἐφ' ὃ τι δέ, ἔξω τοῦ μύθου)· εἰσὼν δὲ καὶ ληφθεὶς  
 θύεσθαι μίλλων ἀνεγνώρισεν, εἰθ' ὥς Εὐριπίδης εἶθ'  
 ὥς Πολύειδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ 10  
 ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι·  
 4 καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποθέντα  
 τὰ ὀνόματα ἐπεισοδιοῦν, ὅπως δὲ ἔσται οἰκεία τὰ ἐπει-  
 σόδια, οἷον ἐν τῷ Ὀρέστῃ ἢ μανία δι' ἧς ἐλήφθη,  
 5 καὶ ἡ σωτηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς 15

present at the action itself, will most sensibly find out what is appropriate, and contradictions be least likely to escape notice. Witness the fault found with Carcinus: Amphiaraus had left the temple, and this if he had not seen it<sup>1</sup> would have escaped the notice of the spectator; but when it was put on the stage the spectators were disgusted and the piece failed.

<sup>2</sup> As far as possible also the poet should work out the plot by *acting* it: for, starting with the same nature, those who *feel* anything are most effective; the sufferer suffers, and the angry man storms, in the most genuine manner. Wherefore poetry requires either cleverness or enthusiasm: clever people are inquisitive, enthusiasts are easily moved.

<sup>3</sup> Such recognised plots, as well as those he himself invents, the poet should set forth as to the general idea, then introduce episodes and complications. I mean that the general idea e.g. of the Iphigenia in Tauri may thus be seen: A certain maiden having been brought to the altar, and having vanished out of the sight of the sacrificers and settled in a country where it was the custom to sacrifice strangers to the goddess, holds this priesthood: after a while it happens that the priestess' brother comes, and that because (for some reason outside the general idea) the god bade him come thither (for what purpose is again outside the story); and on his arrival being seized and about to be sacrificed he reveals himself, whether as Euripides relates or as Polyidus does (who says, not improbably, that not only the sister but also the brother was to have been sacrificed), and hence the rescue.

<sup>4</sup> Next after this, assuming the names of his characters, he should introduce episodes, and see that they be appropriate, as in the case of Orestes<sup>2</sup> the madness through which he was taken prisoner and the rescue through the purification. — In dramas the episodes

<sup>1</sup> i.e. in reading.

<sup>2</sup> In the Iph. Taur.

δράμασι τὰ ἐπεισόδια σύντομα, ἢ δ' ἐποποιία τούτοις  
 μῆκνυνται. τῆς γὰρ Ὀδυσσεύας μικρὸς ὁ λόγος ἐστίν·  
 ἀποδημοῦντός τινος ἔτη πολλὰ καὶ παραφυλαττομένου  
 ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι  
 20 οὕτως ἐχόντων ὥστε τὰ χρήματα ὑπὸ μνηστήρων ἀναλί-  
 σκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι, αὐτὸς δὲ ἀφι-  
 κνέται χειμασθεὶς, καὶ ἀναγνωρίσας τινὰς αὐτὸς ἐπι-  
 θέμενος αὐτὸς μὲν ἐσώθη, τοὺς δ' ἐχθροὺς διέφθειρε.  
 τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια. ἔστι 18  
 25 δὲ πάσης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ μὲν  
 ἔξωθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἢ δέσις, τὸ δὲ  
 λοιπὸν ἢ λύσις. λέγω δὲ δέσιον μὲν εἶναι τὴν ἀπ' ἀρ-  
 χῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν, ἐξ οὗ  
 μεταβαίνειν εἰς εὐτυχίαν \* \*, λύσιον δὲ τὴν ἀπὸ τῆς  
 ἀρχῆς τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν τῇ  
 30 Λυγκεῖ τῇ Θεοδέκτου δέσις μὲν τὰ τε προπεπραγμένα  
 καὶ ἡ τοῦ παιδίου λήψις καὶ πάλιν ἡ αὐτῶν δὴ \* \* ἀπὸ  
 τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. τραγ- 2  
 ῳδίας δὲ εἶδη εἰσὶ τέσσαρα· τσαῦτα γὰρ καὶ τὰ μέρη  
 ἐλέχθη. ἡ μὲν πεπλεγμένη, ἥς τὸ ὅλον ἐστὶ περιπέτεια  
 καὶ ἀναγνώρισις· \* \* ἡ δὲ παθητική, οἷον οἱ τε Λίαν-  
 136 α τες καὶ οἱ Ἰξίονες· ἡ δὲ ἠθική, οἷον αἱ Φθιώτιδες καὶ ὁ  
 Πηλεὺς. τὸ δὲ τερατώδες, οἷον αἱ τε Φορκίδες καὶ  
 Προμηθεὺς καὶ ὅσα ἐν ᾧδου. μάλιστα μὲν οὖν ἀπαντα 3  
 δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλείστα,  
 ἅλλως τε καὶ ὥς νῦν συκοφαντοῦσι τοὺς ποιητάς· γε-  
 8 γονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἐκά-

are short, while in Epic they serve to lengthen. The story of the *Odyssey* is of a small compass: A man being abroad for many years, persecuted by Poseidon and alone, while his home affairs are in this position, that suitors waste his estate and plot against his son, he himself arrives after a storm, and revealing himself to certain persons falls on his enemies, saves himself and destroys them. This then is the essential part, the rest episodic.

In every tragedy half is the complication, half the 18 solution: the circumstances outside the plot, and often some that are not outside, form the complication, the rest the solution. I mean that the complication is from the beginning to the last part, where the change comes from adversity to prosperity or *vice versa*<sup>7</sup>; the solution, from the beginning of the change to the end. Thus in the *Lynceus* of Theodectes the complication consists of the antecedent action; the seizure of the boy, and again their bringing before the court; the solution<sup>8</sup> is from the accusation of murder to the end.

Of Tragedy there are four kinds, just as we said 2 (xii. 1) there were four parts<sup>9</sup>: (1) the simple<sup>10</sup>, . . . : (2) the complex, of which the basis is revolution and recognition: (3) the pathetic, e.g. those on Ajax or Ixion: (4) the ethical, e.g. the *Phthiotian Women*<sup>11</sup> and the *Peleus*<sup>12</sup>. The marvellous is found in e.g. the *Phorides*<sup>13</sup>, the *Prometheus*<sup>14</sup>, and the *State of Hades*.

We should try to include if possible all elements, 3 or at least the most important, and of them the greatest number, especially seeing how people now carp at poets: there have been good poets in each branch,

<sup>7</sup> Reading μεταβαλεῖν εἰς εὐτυχίαν (ἐκ δυστυχίας συμβαλεῖ ἢ εἰς εὐτυχίας εἰς δυστυχίαν).

<sup>8</sup> Reading ἡ αὐτῶν δὴ ἀπαγωγὴ, λύσις δ' ἡ ἀπὸ τῆς αἰτιασεως.

<sup>9</sup> See Note at end.

<sup>10</sup> Inserting ἡ δὲ ἀπλῆ, the definition of it being lost.

<sup>11</sup> Of Sophocles.

<sup>12</sup> Of Sophocles or Euripides.

<sup>13</sup> Of Eschylus.

στου τοῦ ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἕνα ὑπερβάλλειν.  
 δίκαιον δὲ καὶ τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν  
 οὐδὲν ἴσως τῷ μύθῳ. τοῦτο δέ, ὡς ἡ αὐτὴ πλοκὴ  
 καὶ λύσις. πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς·  
 4 δεῖ δὲ ἄμφω αἰε κρατεῖσθαι. χρὴ δὲ ὅπερ εἴρηται 10  
 πολλάκις μεμνησθαι, καὶ μὴ ποιεῖν ἐποποιικὸν σύστημα  
 τραγῳδίαν. ἐποποιικὸν δὲ λέγω [δὲ] τὸ πολύμυθον,  
 ὅλον εἴ τις τὸν τῆς Ἰλιάδος ὅλον ποιῶι μῦθον. ἐκεῖ μὲν  
 γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,  
 ἐν δὲ τοῖς δράμασι πολὺν παρὰ τὴν ὑπόληψιν ἀποβαίνει. 15  
 5 σημεῖον δέ· ὅσοι πέρσιν Ἰλίου ὄλην ἐποίησαν καὶ μὴ  
 κατὰ μέρος ὥσπερ Εὐριπίδης, (ἢ) Νιόβην καὶ μὴ ὥσ-  
 περ Αἰσχύλος, ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ  
 καὶ Ἀγάθων ἐξέπεισεν ἐν τούτῳ μόνῳ. ἐν δὲ ταῖς περι-  
 πετείαις καὶ ἐν τοῖς ἀπλοῖς πράγμασι στοχάζονται ὡς 20  
 βούλονται θαυμαστώς· τραγικὸν γὰρ τοῦτο καὶ φιλάν-  
 6 θρωπον. ἔστι δὲ τοῦτο, ὅταν ὁ σοφὸς μὲν μετὰ πονη-  
 ρίας (δέ) ἐξαπατηθῇ, ὥσπερ Δίονυφος, καὶ ὁ ἀνδρείος  
 μὲν ἄδικος δὲ ἡττηθῇ. ἔστι δὲ τοῦτο εἰκός, ὥσπερ  
 Ἀγάθων λέγει· εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ 25  
 7 εἰκός. καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑπο-  
 κριτῶν καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι  
 μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοῖς δὲ  
 λοιποῖς τὰ εὐδόμενα (οὐδὲν) μᾶλλον τοῦ μύθου ἢ ἄλ-  
 λης τραγῳδίας ἐστίν· διὸ ἐμβόλημα ᾄδουσιν, πρώτου  
 ἄρξαντος Ἀγάθωνος τοῦ τοιοῦτου. καίτοι τί διαφέρει 30  
 ἢ ἐμβόλημα ᾄδειν ἢ εἰ ῥήσιν ἐξ ἄλλου εἰς ἄλλο ἀρμύττοι  
 ἢ ἐπεισὺδιον ὅλον :

and so they expect one man to excel each in his peculiar skill. It is perhaps not right at all to call tragedies different or the same on account of the plot, though we may identify those in which the same complication and solution appear<sup>7</sup>. Many poets who excel in complication fail in solution: both branches should  
 4 always be mastered.—We must remember what has several times (v. 4, xvii. 5) been said, and not make Tragedy an epic arrangement. By epic I mean full of plots, as it would be if one took the whole plot of the Iliad. For in Epic, on account of its length, the parts receive fitting compass; in dramas the result is quite  
 5 contrary to expectation. For proof, all who take the whole story of the fall of Troy and not parts of it as Euripides does, or the tale of Niobe and not parts of it as Æschylus does, either fail, or compete at a disadvantage: hereby alone even Agathon failed.—In revolutions with simple incidents<sup>8</sup> poets seek their object by surprises<sup>9</sup>; for this is tragic, and provocative  
 6 of sympathy. This occurs when the wise but wicked man (e.g. Sisyphus) is deceived, or the brave but unjust is worsted: and this is a probable occurrence, for, as Agathon says, it is probable that many improbable things will happen.

7 The chorus should be assumed to be one of the actors and part of the whole, engaging in the competition as in Sophocles not as in Euripides. In other poets the songs have no more to do with the plot than with a different tragedy; wherefore they sing interludes, a practice first started by Agathon. But what difference does it make whether they sing interludes or transfer a speech (or a whole act) from one play into another?

<sup>7 8 9</sup> See Notes at end.

περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ περὶ 19  
 35 λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν  
 ἐν τοῖς περὶ ῥητορικῆς κείσθω· τοῦτο γὰρ ἴδιον μᾶλλον  
 ἐκείνης τῆς μεθόδου. ἴσσι δὲ κατὰ τὴν διάνοιαν ταῦτα,  
 ὅσα ὑπὸ τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ 2  
 τούτων τό τε ἀποδεικνύειν καὶ τὸ λύειν καὶ τὸ πάθῃ  
 1458 b παρασκευάζειν, οἷον ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα  
 τοιαῦτα, καὶ ἔτι μέγεθος καὶ μικρότητας. δῆλον δὲ ὅτι 3  
 καὶ ἐν τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἰδεῶν δεῖ χρησ-  
 θαι, ὅταν ἢ ἐλεεινὰ ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα δέῃ  
 παρασκευάζειν· πλὴν τοσούτον διαφέρει, ὅτι τὰ μὲν δεῖ  
 8 φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ τοῦ  
 λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον γίγ-  
 νεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ φανοίτο  
 ἢ δέοι καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν λέξιν ἐν 4  
 μὲν ἔστιν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως, 8 ἐσ-  
 10 τιν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-  
 τος ἀρχιτεκτονικῆς, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διή-  
 γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι  
 ἄλλο τοιοῦτον. παρὰ γὰρ τὴν τούτων γνῶσιν ἢ ἄγνοίαν  
 οὐδὲν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται, ὃ τι καὶ  
 15 ἄξιον σπουδῆς. τί γὰρ ἂν τις ὑπολάβοι ἡμαρτῆσθαι 5  
 Πρωταγόρας ἐπιτιμᾷ, ὅτι εὐχεσθαι οἰόμενος ἐπιτάττει  
 εἰπὼν 'μῆνιν ἄειδε θεά;' τὸ γὰρ κελεύσαι, φησί, ποιεῖν  
 τι ἢ μὴ ἐπίταξις ἐστίν. διὸ παρείσθω ὡς ἄλλης καὶ  
 οὐ τῆς ποιητικῆς ὅν θεωρημα. τῆς δὲ λέξεως ἀπάσης 20  
 20 τὰδ' ἐστὶ τὰ μέρη, στοιχεῖον, συλλαβή, σύνδεσμος,  
 ὄνομα, ῥήμα, ἄρθρον, πτώσις, λόγος. στοιχεῖον μὲν οὖν 2

Other points having been discussed, it remains to 19 speak of *sentiment* and *style*. The topic of sentiment is treated in our work on Rhetoric, as it belongs rather to that branch. To it appertains all the effect that should be produced by the language: the subdivisions of which are—proving and refuting, and producing emotion (e.g. pity, fear, anger, &c.) and exaggerated or reduced ideas. It is plain that in the 8 arrangement of incident we must take the subdivisions of sentiment<sup>10</sup> from the same heads\* when we have to produce the pitiful or terrible, the great or small, the probable or improbable; but there is this difference, that in a drama such effects must be clear without explanation, in a speech they must be produced by the speaker and follow from the language. For what would be the use of a speaker if even without language all were sufficiently clear?

As to style, one department of enquiry consists of 4 the figures of speech; the knowledge of which belongs to the art of speaking and to him who has such science; e.g., what is command, prayer, narration, threatening, questioning, answering, &c. Now no objection deserving of attention can be brought against poetry by reason of knowledge or ignorance of these things: what error can we suppose there is in what Protagoras 5 finds fault with, that the poet, pretending to pray, really commands when he says<sup>4</sup>, "Sing, O goddess, the wrath," as he declares that bidding one do or not do a thing is commanding? Let us therefore pass this by as a question for another art, not for poetry.

All speech has the following parts: the letter, 20 syllable, connective particle, article, noun, verb, inflexion, sentence.

A letter is an indivisible sound, not of any kind, but 2

<sup>10</sup> See Note at end. \* i.e. those of Rhetoric. <sup>4</sup> Iliad I. 1.



ἐστὶ φωνὴ ἀδιαίρετος, οὐ πᾶσα δὲ ἄλλ' ἐξ ἧς πέφυκε  
 συνετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν  
 3 ἀδιαίρετοι φωναί, ὧν οὐδεμίαν λέγω στοιχεῖον. ταύτης 25  
 δὲ μέρη τὸ τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ ἄφωνον.  
 ἔστι δὲ φωνῆεν μὲν ἄνευ προσβολῆς ἔχον φωνὴν ἀκου-  
 στήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνὴν ἀκου-  
 στήν, ὡς τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ προσ-  
 βοῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ 30  
 τῶν ἐχόντων τινα φωνὴν γινόμενον ἀκουστόν, ὡς τὸ  
 4 Γ καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασί τε τοῦ στό-  
 ματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει  
 καὶ βραχύτητι, ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ  
 μέσῳ· περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει 35  
 5 θεωρεῖν. συλλαβὴ δὲ ἐστὶ φωνὴ ἄσημος, συνετὴ ἐξ  
 ἀφώνου καὶ φωνῆν ἔχοντος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ  
 Α συλλαβή, καὶ μετὰ τοῦ Α, ὡς τὸ ΓΡΑ. ἀλλὰ καὶ  
 τούτων θεωρῆσαι τὰς διαφορὰς τῆς μετρικῆς ἐστίν.  
 6 σύνδεσμος δὲ ἐστὶ φωνὴ ἄσημος, ἣ οὔτε κωλύει οὔτε 1457 α  
 ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πε-  
 φυκυῖαν συντίθεσθαι, \* \* καὶ ἐπὶ τῶν ἄφωνων καὶ ἐπὶ  
 τοῦ μέσου, ἣν μὴ ἀρμόττει ἐν ἀρχῇ λόγου τίθιναι καθ'  
 αὐτόν, ὡς μὲν, ἦτοι, δέ. ἡ φωνὴ ἄσημος, ἣ ἐκ πλειό-  
 νων μὲν φωνῶν μίας, σημαντικῶν δέ, ποιεῖν πέφυκε 5  
 μίαν σημαντικὴν φωνήν.  
 7 ἄρθρον δ' ἐστὶ φωνὴ ἄσημος, ἣ λόγου ἀρχὴν ἢ τέλος  
 ἢ διορισμὸν δηλοῖ, \* \* ὡς τὸ ἀμφί καὶ τὸ περὶ καὶ  
 τὰ ἄλλα. [ἡ φωνὴ ἄσημος, ἣ οὔτε κωλύει οὔτε ποιεῖ

that out of which an intelligible sound may arise; for beasts also have indivisible sounds, none of which I call a letter. Its subdivisions are: vowel, semivowel, mute. A vowel is that which without contact\* has an audible sound: a semivowel is that which with such contact has an audible sound, e.g. *s*, *r*: a mute is that which, with contact, has in itself no sound, but in conjunction with a vowel becomes audible, e.g. *g*, *d*.

4 These differ according to the shape of the mouth, the position, having rough or smooth breathing, being long or short, of acute or grave or circumflex accent: the consideration of which details belongs to works on metre.

5 A syllable is a non-significant sound composed of a mute and a semivowel or vowel: *gr* without *a* is a syllable, and so with *a*, *gra*. But the differences of these too it is for the science of metre to consider.

6 A connective particle is a non-significant sound which neither deprives of nor invests with signification a sound that may be made up of several sounds: it may be placed† either at one extremity or in the middle, but ought not to stand by itself at the beginning of a sentence: e.g., *indeed*, *either*, *but*. In other words, a non-significant sound which out of several sounds denoting one sound may form one significant sound.

7 An article is a non-significant sound shewing the beginning or end or division of a sentence‡, . . . e.g., *about*, *around*, &c. In other words, a non-significant sound which neither deprives of nor invests with

\* Of the organs of speech.

† Reading <πεφυκνῖα τῖσθαι> καὶ ἐπὶ τῶν ἑκρων.

‡ Examples, followed by a second definition, should here follow.

62 ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

- φωνήν μίαν σημαντικήν ἐκ πλειόνων φωνῶν, πεφυκυῖα  
 10 τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα 8  
 δέ ἐστι φωνή συνθετή, σημαντική ἄνευ χρόνου, ἥς  
 μέρος οὐδέν ἐστι καθ' αὐτὸ σημαντικόν· ἐν γὰρ τοῖς  
 διπλοῖς οὐ χρώμεθα ὥς καὶ αὐτὸ καθ' αὐτὸ σημαῖνον,  
 οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ σημαίνει. ῥήμα δὲ 9  
 15 φωνή συνθετή, σημαντική μετὰ χρόνου, ἥς οὐδέν μέρος  
 σημαίνει καθ' αὐτό, ὥσπερ καὶ ἐπὶ τῶν ὀνομάτων· τὸ  
 μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ σημαίνει τὸ πότε, τὸ δὲ  
 βαδίζει ἢ βεβῆκε προσσημαίνει τὸ μὲν τὸν παρόντα  
 χρόνον τὸ δὲ τὸν παρεληλυθότα. πῶσις δ' ἐστὶν ὀνό- 10  
 ματος ἢ ῥήματος, ἢ μὲν τὸ κατὰ <τὸ> τούτου ἢ τούτῳ  
 20 σημαῖνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς,  
 οἷον ἄνθρωποι ἢ ἄνθρωπος, ἢ δὲ κατὰ τὰ ὑποκριτικά,  
 οἷον κατ' ἐρώτησιν, ἐπιτάξιν· τὸ γὰρ <ἔρ> ἐβάδισεν  
 ἢ βῆκε πῶσις ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν.  
 λόγος δὲ φωνή συνθετή σημαντική, ἥς ἔσσι μέρη καθ' 11  
 25 αὐτὰ σημαίνει τι· οὐ γὰρ ἅπας λόγος ἐκ ῥημάτων καὶ  
 ὀνομάτων σύγκειται, οἷον ὁ τοῦ ἀνθρώπου ἔρισμός, ἀλλ'  
 ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον, μέρος μέντοι ἀεὶ  
 τι σημαῖνον ἔξει, οἷον ἐν τῷ βαδίζει Κλέων ὁ Κλέων.  
 εἰς δὲ ἐστὶ λόγος διχῶς· ἢ γὰρ ὁ ἐν σημαῖνων, ἢ ὁ ἐκ 12  
 πλειόνων συνδίσμψ, οἷον ἡ Ἰλιάς μὲν συνδίσμψ εἰς, ὁ  
 30 δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν.  
 ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὁ 21  
 μὴ ἐκ σημαίνοντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν.  
 τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσύνθετου, πλὴν οὐκ

signification a sound made up of several sounds, and which may be placed either at one extremity or in the middle.

A noun is a composite significant sound without<sup>8</sup> connotation of time, no part of which is in itself significant: for in compounds we do not use either part as though it were in itself significant, e.g., in *Theodoros* the *dōron* has no signification.

A verb is a composite significant sound connoting<sup>9</sup> time, no part of which is in itself significant (any more than in the case of the noun): 'man' or 'white' does not signify *when*, but 'walks' or 'has walked' connotes time present or past.

An inflexion of noun or verb is that which signifies 10 either (1) the relation 'of him,' 'to him,' and the like<sup>10</sup>; or (2) the relation 'to one,' 'to many'<sup>11</sup>, e.g., 'man,' 'men,' or (3) the relation of the manner of speaking, e.g. according as we ask or command. 'Did he walk' or 'walk thou' are inflexions of the verb under these heads.

A sentence is a composite significant sound, some 11 parts of which are in themselves significant. Not every sentence is composed of noun + verb, but a sentence may be without a verb (e.g. the definition of Man<sup>12</sup>), though it will always have some significant part, e.g. 'Cleon' in 'Cleon walks.' A sentence may be 12 *one* in either of two ways: it may signify one thing, or it may consist of several elements united by connective particles. Thus the word Man is one sentence because it signifies one thing, the Iliad because of the connective particles.

Nouns are of two kinds: (1) simple, by which I 21 mean composed of non-significant elements, e.g. *earth*, and (2) double, whether composed of a significant +

<sup>8</sup> = Gen. Dat. Acc.

<sup>9</sup> i.e. the relation of Number.

<sup>11</sup> i.e. as ἑὸν λεγόντων εἰπώνων.

ἐν τῷ ὀνόματι σημαίνοντος καὶ ἀσήμου, τὸ δὲ ἐκ σημα-  
 νόντων σύγκειται. εἴη δ' ἂν καὶ τριπλοῦν καὶ τετρα-  
 πλοῦν ὄνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν μεγα- 35  
 2 λείων, ὧν Ἑρμοκαϊκόξανθος. ἅπαν δὲ ὀνομά ἐστιν 1457 b  
 ἢ κύριον ἢ γλῶττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον  
 3 ἢ ἐπεκτεταμένον ἢ ὑφηρημένον ἢ ἐξηλλαγμένον. λέγω  
 δὲ κύριον μὲν ὃ χρώνται ἕκαστοι, γλῶτταν δὲ ὃ ἕτεροι,  
 ὥστε φανερόν ἐστι καὶ γλῶτταν καὶ κύριον εἶναι δυνατόν  
 τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγυνον Κυπρίους 5  
 4 μὲν κύριον, ἡμῖν δὲ γλῶττα. μεταφορὰ δὲ ἐστὶν ὀνό-  
 ματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος,  
 ἢ ἀπὸ τοῦ εἶδους ἐπὶ τὸ γένος, ἢ ἀπὸ τοῦ εἶδους ἐπὶ  
 5 εἶδος, ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν  
 ἐπὶ εἶδος οἷον “*νηὺς δέ μοι ἦδ' ἔστηκεν*.” τὸ γὰρ ὁρμεῖν 10  
 ἐστὶν ἐστάναι τι. ἀπ' εἶδους δὲ ἐπὶ γένος “*ἦ δὴ μυρί'*  
*Ὀδυσσεὺς ἐσθλὰ ἔοργεν*.” τὸ γὰρ μυρίον πολὺ ἐστίν,  
 ὃ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ' εἶδους δὲ ἐπὶ  
 εἶδος οἷον “*χαλκῷ ἀπὸ ψυχὴν ἀρύσας*” καὶ “*ταμῶν ἀτει-*  
*ρεῖ χαλκῷ*.” ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ 15  
 ταμεῖν ἀρύσαι εἴρηκεν· ἄμφω γὰρ ἀφελεῖν τι ἐστίν.  
 6 τὸ δὲ ἀνύλογον λέγω, ὅταν ὁμοίως ἔχῃ τὸ δεύτερον  
 πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ  
 γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου  
 τὸ δεύτερον, καὶ ἐνίστε προσιθέασιν ἀνθ' οὗ λέγει πρὸς 20  
 ὃ ἐστίν. λέγω δὲ οἷον ὁμοίως ἔχει φιάλη πρὸς Διό-  
 νυσον καὶ ἀσπίς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην  
 ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἀρεως. ἢ δ

a non-significant element (though not in the word itself significant or non-significant) or of significant elements. A noun may also be triple or quadruple or multiplex, like most bombastic words, such as 'Hermocai-co-Xanthus.'

2 Every noun is either ordinary or strange, metaphorical or ornamental or invented, lengthened or  
8 shortened or altered. By ordinary I mean what all use, by strange what some use: thus it is plain that the same word may be both ordinary and strange, though not to the same persons, as *σίγυρον* (spear) is to the Cyprians an ordinary term, to us a strange one.

4 Metaphor is extension of an improper term, whether (1) from genus to species, or (2) from species to genus, 5 or (3) from species to species, or (4) by analogy. By (1) 'from genus to species' I mean e.g. 'Here stands my ship<sup>k</sup>,' as being moored is a kind of standing: by (2) 'from species to genus' e.g. 'Ten thousand good deeds has Odysseus done<sup>l</sup>,' as ten thousand is a great number, and here used for a great number: by (3) 'from species to species' e.g. 'draining the life with the steel,' or 'cutting with tireless steel,' as here the poet calls cutting draining and draining cutting, both  
6 being to take something away: by (4) analogy I mean when the second is to the first as the fourth to the third, as then one may use the fourth for the second or the second for the fourth, sometimes even adding that to which the word refers instead of which the poet uses a metaphorical one<sup>m</sup>. I mean e.g. a cup is to Dionysos as a shield to Arcs, one may therefore call a cup 'the shield of Dionysos' or a shield 'the cup

<sup>k</sup> Odyssey i. 185.

<sup>l</sup> Iliad ii. 272.

<sup>m</sup> See Note at end.

γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν  
 τὴν ἐσπέραν γῆρας ἡμέρας ἢ, ὥσπερ Ἑμπεδοκλῆς, καὶ  
 25 τὸ γῆρας ἐσπέραν βίου ἢ δυσμὰς βίου. ἐνίοις δ' οὐκ ἔστιν  
 ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἦττον  
 ὁμοίως λεχθήσεται· οἶον τὸ τὸν καρπὸν μὲν ἀφίειναι  
 σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον.  
 ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἡλιον καὶ τὸ σπείρειν  
 πρὸς τὸν καρπόν, διὸ εἴρηται “σπείρων θεοκτίστην  
 30 φλόγα.” ἔστι δὲ τῷ τρόπῳ τοῦτ' εἰς μεταφορὰς 8  
 χρῆσθαι καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον  
 ἀποφῆσαι τῶν οἰκείων τι, οἶον εἰ τὴν ἀσπίδα εἴποι  
 φιάλην μὴ Ἄρεως ἀλλ' Ἀίονος. πεποιημένον δ' ἐστὶν 9  
 ὃ ὅλως μὴ καλούμενον ὑπὸ τινων αὐτὸς τίθεται ὁ ποιη-  
 35 τῆς· δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα, οἶον τὰ κέρατα ἐρ-  
 νύγας καὶ τὸν ἱερέα ἀρηγήρα. ἐπεκτεταμένον δὲ ἐστὶν 10  
 1458 α ἡ ἀφρηγμένον τὸ μὲν εἰάν φωνῇεντι μακροτέρῳ κεχρημέ-  
 νον ἢ τοῦ οἰκείου ἢ συλλαβῇ ἐμβιβλημένῃ, τὸ δὲ ἂν  
 ἀφρηγμένον τι ἢ αὐτοῦ, ἐπεκτεταμένον μὲν οἶον τὸ  
 πῶλεως πόλεως καὶ τὸ Πηλέος \* \* \* Πηληιάδεω, ἀφρη-  
 5 γμένον δὲ οἶον τὸ κρί καὶ τὸ δῶ καὶ “μία γίνεται  
 5 ἀμφοτέρων ὕψ.” ἐξηλλαγμένον δ' ἐστὶν ὅταν τοῦ 11  
 ὀνομαζομένου τὸ μὲν καταλείπῃ τὸ δὲ ποιῇ, οἶον τὸ  
 “δεξιτερὸν κατὰ μᾶζον” ἀπὸ τοῦ δεξιόν.  
 αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα 12  
 τὰ δὲ μεταξὺ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ν καὶ Ρ  
 10 (καὶ Σ) καὶ ὅσα ἐκ τούτου σύγκειται, ταῦτα δ' ἐστὶ  
 δόο, Ψ καὶ Ξ, θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἰς

of Ares:’ or, as old age is to life, so is evening to day, one may therefore call evening ‘day’s old age’ or old age ‘life’s evening’ (as Empedocles does), or ‘life’s setting.’ In some cases there is no analogous term in 7 existence, but we may still speak in the same way: thus the scattering of corn is sowing, but the sun’s scattering rays has no name, this, however, stands to the sun as sowing to corn, whence we say ‘sowing the god-created rays.’ This kind of metaphor we may 8 also use in another way, and while employing an improper term exclude a proper one, as if one should call a shield the cup not ‘of Ares’ but ‘wanting wine.’

An invented word is one never used by any at all, 9 but made by the poet himself: for some seem to be of this kind, e.g. ‘sprouters’ for horns and ‘supplicator’ for priest.

A word is lengthened if it have a vowel longer than 10 it should be, or a syllable inserted; shortened, if part of it be removed. Thus (lengthened) πόλῃος for πόλεως, Πηλῆος for Πηλέος, Πηληιάδεω for Πηληϊδου<sup>2</sup>: (shortened) δῶ, κρῖ, ὄψ<sup>3</sup> in ‘the faces of both become one.’

A word is altered when we keep part of it and invent 11 part, e.g. δεξιτερόν for δεξιόν in ‘on the right breast.’

Nouns themselves are either Masculine or Feminine 12 or Neuter. Masculine are such as end in ν, ρ, σ, or the letters compounded with σ, which are two in number, ξ and ψ: Feminine such as end in the vowels

<sup>2</sup> Reading Πηλέος <Πηλῆος καὶ τὸ Πηλεΐδου> Πηληιάδεω.

<sup>3</sup> For δῶμα κρεῖθ ὄψις.

<sup>4</sup> Iliad v. 893.



τε τὰ δὲ μακρά, οἷον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτει-  
νομένων εἰς Α· ὥστε ἴσα συμβαίνει πλήθη εἰς ὅσα  
τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ ταῦτά  
ἐστίν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ εἰς  
φωνῆεν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι 15  
πέπερι. εἰς δὲ τὸ Υ πέντε. τὰ δὲ μεταξύ εἰς ταῦτα  
καὶ Ν καὶ Ζ.

- ✓ 22 λίξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴν εἶναι. σα-  
φιστάτη μὲν οὖν ἐστὶν ἢ ἐκ τῶν κυρίων ὀνομάτων,  
ἀλλὰ ταπεινὴ· παράδειγμα δὲ ἡ Κλεοφάντος ποιήσις 20  
καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιω-  
τικὸν ἢ τοῖς ξενικοῖς κεχρημένη. ξενικὸν δὲ λέγω  
γλῶτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ  
2 τὸ κύριον. ἀλλ' ἂν τις [ἂν] ἅπαντα τοιαῦτα ποιήσῃ,  
ἢ αἰνιγμα ἔσται ἢ βαρβαρισμός, ἂν μὲν οὖν ἐκ μετα- 25  
φορῶν, αἰνιγμα, ἐὰν δὲ ἐκ γλωττῶν, βαρβαρισμός.  
αἰνιγματός τε γὰρ ἰδέα αὕτη ἐστί, τὸ λέγοντα ὑπάρ-  
χοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν τῶν ὀνο-  
μάτων σύνθεσιν οὐχ οἷόν τε τοῦτο ποιῆσαι, κατὰ δὲ  
τὴν μεταφορὰν ἐνδέχεται, οἷον “ἄνδρ' εἶδον πυρὶ χαλκὸν  
ἐπ' ἀνέρι κολλήσαντα,” καὶ τὰ τοιαῦτα. ἐκ τῶν γλωτ- 30  
3 τῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαί πως τούτοις· τὸ  
μὲν γὰρ μὴ ἰδιωτικὸν ποιήσει μὴδὲ ταπεινὸν οἷον ἢ  
γλῶττα καὶ ἢ μεταφορὰ καὶ ὁ κόσμος καὶ τᾶλλα τὰ  
4 εἰρημένα εἶδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλά-  
χιστον δὲ μέρος συμβάλλεται εἰς τὸ σαφές τῆς λίξεως 1458b  
καὶ μὴ ἰδιωτικὸν αἰ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλ-  
λαγαὶ τῶν ὀνομάτων· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἢ ὧς

always long,  $\eta$  and  $\omega$ , and, among those capable of lengthening,  $\alpha$  (so that the numbers of the letters in which Masculine and Feminine nouns end are equal,  $\xi$  and  $\psi$  being the same with  $\epsilon$ ). No noun ends in a mute, nor in a short vowel: three only end in  $\iota$ , *κόμμι μέλι πέπρι*; five in  $\upsilon$ <sup>p</sup>. Neuters end in these vowels, and in  $\nu$  and  $\varsigma$ .

- 22 The perfection of style is to be clear without being mean. The style composed of ordinary terms is the clearest, but mean: e.g. the poetry of Cleophon and of Sthenelus. That which uses foreign words is stately, and unlike the common (by foreign I mean strange, metaphorical, with lengthenings, and every-  
2 thing un-ordinary); but if one make all like this, the result will be either a riddle or a jargon—if it consist of metaphors a riddle, if of strange words a jargon. For it is the essence of a riddle to combine inconsistent ideas in describing facts (which we cannot do by the putting together of words, but may by metaphor, as 'I saw one glueing brass with fire upon another,' and the like); while from the use of strange words arises  
3 a jargon. With these then a poem should be diversified: this—the use of strange words, metaphors, ornamentation, and the other fore-mentioned kinds—will prevent its being common or mean, while the use of ordinary language will give clearness.
- 4 Towards making the style clear without being common much may be done by extension and contraction and alteration of words; for through being unusual and differing from the ordinary forms such will pre-

<sup>p</sup> i.e. *ἄστυ γόνυ δέρι νῆπι πῶν*.

τὸ κύριον παρὰ τὸ εὐθὺς γιγνόμενον τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοινωνεῖν τοῦ εὐθότος τὸ σαφές  
 5 ἔσται. ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ 5  
 τοιοῦτῃ τρόπῳ τῆς διαλέκτου καὶ διακαμφοῦντες τὸν  
 ποιητὴν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥάδιον ποιεῖν,  
 εἴ τις δώσει ἐκτείνειν ἐφ' ὅποσον βούλεται, λαμβο-  
 10 ποιήσας ἐν αὐτῇ τῇ λέξει. "Ἐπιχάρην εἶδον Μαρα-  
 θῶνάδε βαδίζοντα," καὶ "οὐκ ἂν γ' ἐράμενος τὸν ἐκείνου  
 15 ἁλλέβορον." τὸ μὲν οὖν φαίνεται πῶς χρώμενον τοῦτῃ 6  
 τῷ τρόπῳ γελοῖον, τὸ δὲ μέτρον κοινὸν πάντων ἐστὶ  
 τῶν μερῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ τοῖς  
 ἄλλοις εἶδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ  
 16 γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον ὅσον 7  
 διαφέρει ἐπὶ τῶν ἐπῶν θεωρεῖσθω, ἐντιθεμένων τῶν  
 ὀνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ  
 ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατι-  
 20 θεῖς ἂν τις τὰ κύρια ὀνόματα κατίδοι ὅτι ἀληθῆ λέγομεν  
 οἷον τὸ αὐτὸ ποιήσαντος ἱαμβεῖον Αἰσχύλου καὶ Εὐρι-  
 πίδου, ἐν δὲ μόνον ὄνομα μετατιθέντος, ἀπὶ κυρίου εὐ-  
 θότος γλώτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές.  
 Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτῆτι ἐποίησε  
 φαγέδαινα ἦ μου σάρκας ἐσθίει ποδός,  
 ὁ δὲ ἀπὸ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ  
 25 νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀειδής,  
 εἴ τις λέγοι τὰ κύρια μετατιθεῖς  
 νῦν δέ μ' ἐὼν μικρὸς τε καὶ ἀσθενικὸς καὶ ἀειδής.  
 καὶ  
 30 δίφρον τ' αἰκέλιον καταθεῖς ὀλίγην τε τράπεζαν.  
 δίφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν.

vent the style from being common, while through the intermixture of the usual forms clearness is secured. Thus they are not right in their criticism who find fault with such a form of language and ridicule the poet, as did Eucleides of old, on the ground that it is easy to write poetry if one be allowed to lengthen as much as one pleases: he makes iambs out of pure prose,

*Epicharén eídón Mará—thónáde bádisbnta,*

and

*Out én g'erdámenos tón ekéi—nou élleborón pínóimi*<sup>12</sup>.

To be conspicuous for such use of lengthening would be ludicrous, but moderation is equally necessary in all branches: if one used strange words, or metaphors, or terms of any kind, improperly and with a ludicrous purpose, he would produce the same effect. How important fitness is we may observe in Epic by introducing ordinary terms into the verse; and in the case of strange words also, or metaphors, or terms of any kind, one may see, by substituting ordinary terms, that we speak truly. Thus, Æschylus and Euripides wrote the same line, which by Euripides' changing but one word, and using a strange term instead of an ordinary and usual one, appears beautiful instead of poor: Æschylus says in his *Philoctetes* 'the ulcer which eats the flesh of my foot,' Euripides for 'eats' substitutes 'feasts on'.<sup>13</sup> So if for 'now being small and worthless and uncomely' one substitute the ordinary terms 'now being tiny and crank and uncomely:' for 'setting a sorry stool and small board' 'setting a shabby stool and tiny board:' for 'the shores bellow'

<sup>12</sup> See Notes at end.

<sup>13</sup> Ibid. xx. 259.

<sup>14</sup> *Odyssey* ix. 515.

<sup>15</sup> *Iliad* xvii. 265.

- 8 καὶ τὸ "ἥϊόνες βοόωσιν" ἥϊόνες κράζουσιν. ἔτι δὲ Ἀρι-  
φράδης τοὺς τραγῳδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς ἂν εἴποι  
ἐν τῇ διαλέκτῳ, τοῖτοισι χρώνται, οἷον τὸ θωμάτων ἀπο  
ἀλλὰ μὴ ἀπὸ θωμάτων, καὶ τὸ σίθεν, καὶ τὸ ἐγὼ δέ νιν,  
καὶ τὸ Ἀχυλλέως περί ἀλλὰ μὴ περί Ἀχυλλέως, καὶ 1450 a  
ὅσα ἄλλα τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις  
ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα·  
9 ἐκεῖνος δὲ τοῦτο ἡγνῶει. ἔστι δὲ μέγα μὲν τὸ ἐκάστω  
τῶν εἰρημένων πρεπόντως χρῆσθαι, καὶ διπλοῖς ὀνόμασι  
καὶ γλώτταις, πολὺ δὲ μέγιστον τὸ μεταφορικὸν εἶναι. 5  
μόνον γὰρ τοῦτο οὕτε παρ' ἄλλου ἔστι λαβεῖν εὐφύϊας  
τε σημείον ἴστω· τὸ γὰρ εὖ μεταφέρειν τὸ τὸ ὅμοιον  
10 θεωρεῖν ἴστί· τῶν δ' ὀνομάτων τὰ μὲν διπλᾷ μάλιστα  
ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ γλῶτται τοῖς ἥρωικοῖς,  
αἱ δὲ μεταφοραὶ τοῖς λαμβείοις. καὶ ἐν μὲν τοῖς ἥρωι- 10  
κοῖς ἅπαντα χρήσιμα τὰ εἰρημένα· ἐν δὲ τοῖς λαμβείοις,  
διὰ τὸ ὅτι μάλιστα λίξιν μιμῆσθαι, ταῦτα ἀρμόττει  
τῶν ὀνομάτων ὅσοις κἂν ἐν [ὅσοις] λόγοις τις χρήσαι-  
το· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ  
κόσμος.
- 23 περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν 15  
μιμήσεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα· περὶ δὲ τῆς  
διηγηματικῆς καὶ ἐν μέτρῳ μιμητικῆς, ὅτι δεῖ τοὺς μύ-  
θους καθάπερ ἐν ταῖς τραγῳδαῖς συνιστάναι δραμα-  
τικoὺς καὶ περὶ μίαν πρᾶξιν ὅλην καὶ τελείαν, ἔχουσιν  
ἀρχὴν καὶ μέσα καὶ τέλος, ὡς ὅσπερ ζῶον ἐν ὅλῳ ποιῇ 20  
τὴν οἰκειάν ἡδονήν, δῆλον, καὶ μὴ ὁμοίως ἱστορίας τὰς

8 'the shores shriek.' Further, Aripkrades used to ridicule the tragedians for using forms that no one would introduce in prose, as *δωμάτων ἀπο* for *ἀπὸ δωμάτων*, *σίθεν*<sup>1</sup>, *ἐγὼ δέ νιν*<sup>2</sup>, *Ἀχιλλέως περί* for *περὶ Ἀχιλλέως*, &c. It is through their not being ordinary forms that all such prevent the style from being common; but this he knew not.

9 It is a great thing to use appropriately each of the fore-mentioned, whether compounds or strange terms; but greatest of all to be apt at Metaphor. This alone cannot be got from another, and is a proof of cleverness: to use metaphors well is to see resemblances.

10 Of names, the compound are most fitting in dithyrambs, the strange in heroic verse, the metaphorical in iambic. In heroic verse all the fore-mentioned may be used, but in iambic, through its imitating prose as closely as possible, those names are fitting which one would use in conversation: such are ordinary, metaphorical, and ornamental names.

On Tragedy, and imitation by means of action, let the above suffice us.

✓ 23 As to *narrative* metrically-imitative poetry, it is clear that we must make the plot (as in Tragedy) dramatic, and on one whole and complete action having beginning and middle and end (in order that like one whole figure it may produce the proper pleasure); and that the usual histories should not resemble it, in

<sup>1</sup> For *σῶν*.

<sup>2</sup> For *ἐγὼ δὲ αὐτόν*.

συνήθεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μᾶς πράξεις ποι-  
 εῖσθαι δῆλωσιν ἄλλ' ἐνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη  
 25 περὶ ἓνα ἢ πλείους, ὧν ἕκαστον ὥς ἔτυχεν ἔχει πρὸς  
 25 ἄλληλα. ὥσπερ γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἦ τ' ἐν 2  
 Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδο-  
 νίων μάχη, οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι τέλος,  
 οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐπίσπε γίνεται θάτερον  
 μετὰ θάτερον, ἐξ ὧν ἐν οὐδὲν γίνεται τέλος. σχεδὸν δὲ  
 30 οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρῶσιν. διό, ὥσπερ εἴ- 3  
 πομεν ἥδη, καὶ ταύτῃ θεσπέσιος ἀν φανείη Ὅμηρος  
 παρὰ τοὺς ἄλλους, τῷ μὴδὲ τὸν πόλεμον, καίπερ ἔχοντα  
 ἀρχὴν καὶ τέλος, ἐπιχειρῆσαι ποιεῖν ὅλον, (λίαν γὰρ ἀν  
 μέγας καὶ οὐκ εὐσύννοπτος ἔμελλεν ἔσεσθαι), ἢ τῷ με-  
 35 γίθει μετριάζοντα καταπεπλεγμένον τῇ ποιικιλίᾳ. νῦν δ'  
 ἐν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν πολ-  
 λοῖς, ὅλον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς  
 διαλαμβάνει τὴν ποιήσιν. οἱ δ' ἄλλοι περὶ ἓνα ποιούσι  
 1439<sup>b</sup> καὶ περὶ ἓνα χρόνον, καὶ μίαν πρᾶξιν πολυμερῆ, ὅλον  
 ο τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγα- 4  
 ροῦν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσεΐας μία τραγῳδία ποιῶ-  
 ται ἑκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ  
 5 τῆς μικρᾶς Ἰλιάδος πλέον ὀκτώ, ὅλον ὅπλων κρίσις,  
 Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, Πρωχέαι, Λάκαι-  
 ναι, Ἰλίου πέρσις καὶ ἀπόπλους καὶ Σίνων καὶ Τρωάδες.  
 ἔτι δὲ [ἔτι δὲ] τὰ εἰρη ταῦτ' αἰετὶ ἔχειν τὴν ἐποποιίαν τῇ 24  
 τραγῳδίᾳ· ἢ γὰρ ἀπλὴν ἢ πεπλεγμένην ἢ ἡθικὴν ἢ πα-  
 10 θητικὴν. καὶ τὰ μέρη ἔξω μελοποιίας καὶ ὁψέως ταῦτά.

which we have to depict not one action but one period, with whatever happened in it to one or more persons, each event having but a casual relation to the others. As the sea-fight at Salamis, and the battle with the 2 Carthaginians in Sicily, occurred about the same time but with no common relation to the same aim, so in successive periods one thing sometimes happens after another with no one aim appearing. And so perhaps most poets write. Wherefore, as we said before (viii. 3), 3 in this also Homer beside others will appear divine, in his not even attempting to treat the *whole* war, though it had beginning and end; it would either have been too long and not simultaneously comprehensible, or else, had he kept down the compass, he would have been hampered by the variety of the subject. As it is, he takes one part, and introduces many episodes in the story, e.g. the Catalogue of the Ships and other episodes whereby he interrupts the treatment: while others treat of one person and one period and one complex action, e.g. the author of the Cypria\* and of the Little Iliad†. Thus out of the Iliad or Odyssey may 4 be made but one tragedy or two, but out of the Cypria several, out of the Little Iliad over eight, e.g. the Adjudging of Achilles' Arms, the Philoctetes, the Neoptolemus, the Eurypylos, the Beggar's Adventure‡, the Laconian Women, the Fall of Troy (i.e., the Sailing away to Tenedos, the Sinon, the Trojan Women).

Further, Epic must embrace the same kinds as 24, ¶ Tragedy (xviii. 2), being either simple or complex, pathetic or ethical; and the same parts (excluding

\* Stasinus.

† Lesches.

‡ See Note at end.



καὶ γὰρ περιπετειῶν δεῖ καὶ ἀναγνώρισεων καὶ παθημάτων. ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. 2  
 οἷς ἅπασιν Ὅμηρος κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον συνίστηκεν, ἡ μὲν Ἰλιάς ἀπλοῦν καὶ παθητικόν, ἡ δὲ Ὀδύσσεια πεπλεγ- 15  
 μένον, ἀναγνώρισις γὰρ διόλου, καὶ ἡθική. πρὸς γὰρ 3  
 τούτοις λέξει καὶ διανοίᾳ πάντα ὑπερβίβληκεν. διαφέρει δὲ κατὰ τε τῆς συστάσεως τὸ μῆκος ἢ ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος ἱκανὸς ὁ εἰρη-  
 μένος δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάττους 20  
 αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλήθος τραγῳδιῶν τῶν 4  
 εἰς μίαν ἀκράσιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι ἡ ἐποποιία ἴδιον διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἰνδέχεσθαι ἅμα πραττό-  
 μενα πολλὰ μέρη μιμνῆσθαι, ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς 25  
 καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινόμενα, ὅφ' ὧν οἰκείων ὄντων αὐξεται ὁ τοῦ ποιήματος ὄγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ ἐπεισοδιῶν ἀνο-  
 μοίοις ἐπεισοδίοις· τὸ γὰρ ὅμοιον ταχὺ πληροῦν ἐκπίπ- 30  
 5 τειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ μέτρον τὸ ἡρωικὸν ἀπὸ τῆς πέρας ἤρμοκεν. εἰ γὰρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοίτο ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ ἡρωικὸν στασιμώτατον καὶ ὀγκω-  
 δίστατον τῶν μέτρων ἐστίν, διὸ καὶ γλώττας καὶ μετα- 35

music and decoration), as revolution and recognition 2 and suffering are required <sup>15</sup>. Further the sentiment and style must be correct. Of all these elements Homer made the first and fullest use: of his two poems, the Iliad is simple and pathetic, the Odyssey complex, being a recognition throughout and that an ethical one. And besides this, in sentiment and style he surpasses every one.

3 Epic differs from Tragedy in (1) compass of arrangement and (2) metre. (1) Of the compass the limit given above (vii. 5) may suffice: beginning and end should be simultaneously comprehensible, as will be the case if the arrangement be shorter than those of the old poets, and confined to the joint length of 4 the tragedies intended for one hearing. Epic however has many properties which allow increase of length, as in Tragedy we cannot represent several scenes going on simultaneously, but only that which is on the stage and performed by the actors, while in Epic, through its being narrative, we may treat several scenes simultaneously developing; by which property the bulk of the poem is increased. So that Epic has this advantage in point of magnificence and power of transporting the hearer and introducing varied episodes; while monotony, soon cloying, makes tragedies fail.

5 (2) The heroic metre has established itself through experiment. If one composed a narrative imitation in any other metre, or in several, it would seem improper: the heroic is the most dignified and weighty of metres,—wherefore it alone admits strange

<sup>15</sup> See Note at end.

φορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ ἡ διηγημα-  
 τικὴ μίμησις τῶν ἄλλων. τὸ δὲ λαμβεῖον καὶ τετρά-  
 1480 α μετρον κυνητικὰ, καὶ τὸ μὲν ὀρχηστικόν, τὸ δὲ πρακ-  
 τικόν. ἔτι δὲ ἀτοπώτερον εἰ μὲν οὖν τις αὐτά, ὥσπερ 6  
 Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῃ πε-  
 ποιήκεν ἢ τῇ ἡρόφῃ, ἀλλ' ὥσπερ εἴπομεν, αὐτὴ ἡ φύσις  
 διδάσκει τὸ ἀρμόττον αὐτῇ [δε] αἰρεῖσθαι. Ὅμηρος δὲ 7  
 5 ἄλλα τε πολλὰ ἄξιος ἐπαινεῖσθαι, καὶ δὴ καὶ ὅτι μόνος  
 τῶν ποιητῶν οὐκ ἀγνοεῖ ὁ δεῖ ποιεῖν αὐτόν (αὐτὸν γὰρ  
 δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γὰρ ἔστι κατὰ  
 ταῦτα μμητής.) οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου  
 ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ἐλιγὰς· ὁ δὲ  
 10 ὀλίγα φροιμασάμενος εὐθὺς εἰσάγει ἄνδρα ἢ γυναῖκα  
 ἢ ἄλλο τι ἥθος, καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἥθη. δεῖ 8  
 μὲν οὖν ἐν ταῖς τραγωδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον  
 δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει  
 μάλιστα τὸ θαυμαστόν, διὰ τὸ μὴ ὁρᾶν εἰς τὸν πρῶ-  
 15 τόντα, ἐπεὶ τὰ [τὰ] περὶ τὴν Ἑκτορος δίωξιν ἐπὶ σκη-  
 νῇς ὄντα γελοῖα ἂν φανείη, οἱ μὲν ἐστῶτες καὶ οὐ διώ-  
 κοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς ἔπεσι λανθάνει. τὸ  
 δὲ θαυμαστόν ἡδὺ σημεῖον δέ, πάντες γὰρ προστι-  
 θέντες ἀπαγγέλλουσιν ὥς χαριζόμενοι. δεδίδαχε δὲ 9  
 μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῇ λέγειν ὥς  
 20 δεῖ. ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄν-  
 θρωποι, ὅταν τοιῷ ὄντος τοῦ ἢ ἡ γινόμενου γίνηται,  
 εἰ τὸ ὑστερόν ἐστι, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι  
 τοῦτο δὲ ἔστι ψεῦδος. διὸ δὴ, ἂν τὸ πρῶτον ψεῦδος,

*Isid*

terms and metaphors,—and narrative imitation stands above all others. The iambic and trochaic are lively metres, the one suited for action the other for dancing. Still more absurd would it be to mix metres, as Chæremôn (i. 9) did. Wherefore no one has ever composed a long arrangement in any metre but the heroic: as we have said, Nature herself teaches us to choose the fit metre for it.

Homer is worthy of praise (among many other reasons) in that he, alone among poets, is not ignorant of the part he himself should take. The poet himself should say very little, or he will not be an imitator. Others compete in person throughout, the imitations are few and far between: Homer, after a short prelude, at once introduces a man or woman or any other character, none lacking character but all possessing it.

In Tragedy we should introduce the wonderful: the irrational, from which especially the wonderful results, is more in place in Epic, because one does not see the actor. The circumstances of the pursuit of Hector<sup>\*</sup>, if on the stage, would seem ludicrous, the Greeks standing still and not pursuing, Achilles beckoning them back; but in Epic this escapes notice. And the wonderful is agreeable: witness the fact that all add something in telling a story, with the idea that they are giving pleasure.

Homer above all has taught others the right way to use deception. Deception is false inference: men think, when one thing is or occurs if another is or occurs, that if the latter is or occurs the former is or occurs: and this is a deception. Wherefore, if the first thing is a deception, and another is

\* *Iliad* xxii. 138 sq.

- ἄλλο δ', ὃ τοῦτου ὄντος ἀνάγκη εἶναι ἢ γενέσθαι, ἢ προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἶδέναι ἀληθὲς ὄν, 10 παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον ὡς ὄν. πα- 25  
ράδειγμα δὲ τοῦτου ἐκ τῶν Νίπτρων. προαιρεῖσθαι τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα· τοὺς τε λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μά-  
λιστα μὲν μηδὲν ἔχειν ἀλογον, εἰ δὲ μή, ἔξω τοῦ μυ-  
θεύματος, ὥσπερ Οἰδίπους τὸ μὴ εἶδέναι πῶς ὁ Λαῖος 30  
ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ ἐν Ἡλέκτρῳ οἱ τὰ Πύθια ἀπαγγέλλοντες, ἢ ἐν Μυσοῖς ὁ ἄφρωνος ἐκ Τηγίας εἰς τὴν Μυσίαν ἦκων. ὥστε τὸ λέγειν ὅτι ἀνή-  
ρῃτο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ συνί-  
στασθαι τοιούτους· ἂν δὲ θῇ, καὶ φαίνεται εὐλογωτέως, 35  
ἐνδέχασθαι καὶ ἄτοπον, ἐπεὶ καὶ τὰ ἐν Ὀδυσσεΐᾳ ἀλογα  
τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ δῆλον ἂν  
γένοιτο, εἰ αὐτὰ φαῦλος ποιητὴς ποιήσειεν· νῦν δὲ τοῖς 146 b  
ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύνων τὸ ἄτοπον.
- 11 τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσι καὶ μήτε ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἡ λίαν λαμπρὰ λέξις τὰ τε ἥθη καὶ τὰς διανοίας. 5
- 25 περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ ποίων [ἂν] εἰδῶν ἐστίν, ὧδ' ἂν θεωροῦσι γένοιτ' ἂν φα-  
νερόν. ἐπεὶ γάρ ἐστι μιμητὴς ὁ ποιητὴς, ὥσπερ ἀνὲρ  
ζωγράφος ἢ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖσθαι  
τριῶν ὄντων τὸν ἀριθμὸν εἶναι τι αἰεὶ· ἢ γὰρ οἷα ἦν ἢ 10  
2 ἔστιν, ἢ οἷα φασὶ καὶ δοκεῖ, (ἢ) οἷα εἶναι δεῖ. ταῦτα  
δ' ἐξαγγέλλεται λέξει \* \* ἢ καὶ γλώτταις καὶ μετα-

or occurs which must be or occur if the first is or occurs, we pre-suppose the first<sup>16</sup>; for through knowing the second to be true our minds falsely infer the first to be real. There is an example of this in the Washing of Odysseus (xvi. 3).

We should choose probable impossibilities rather than improbable possibilities; and the plot should not be made up of irrational parts, but should, if possible, contain nothing irrational, or, if it must be, it should be outside the story, as in the *Œdipus Rex* the hero's not knowing how *Laius* was slain; not in the drama, as in the *Electra*<sup>a</sup> the account of the Pythian games, or in the *Mysians*<sup>b</sup> the man who comes without speaking from *Tegea* to *Mysia*. So that to say that otherwise the plot would have been spoilt is ludicrous; for plots should not be so arranged at all, or, if one so make them and they seem fairly reasonable, one should allow even an absurdity. How intolerable the irrational circumstances in the *Odyssey*, about the putting out of *Odysseus*<sup>c</sup>, might have been, we should see if an inferior poet treated them: as it is, by other excellences the poet embellishes and conceals the absurdity.

11 Pains should be taken with the style in the parts where the action is suspended, which shew neither character nor sentiment; as again an over-brilliant style obscures character and sentiment.

25 Problems and their solutions, with the number and nature of their kinds, we shall understand if we consider as follows. Since the poet is as much an imitator as the painter or any other artist, he must imitate always one of three things—either things as they were or are, or things as they are said and thought to be, or things as they ought to be. All this is expressed

<sup>16</sup> See Note at end.

<sup>a</sup> Of *Sophocles*.

<sup>b</sup> Of *Æschylus* or *Sophocles*.

<sup>c</sup> In *Ithaca* by the *Phæacians*, *Odyssey* xiii. 119 sq.

φοραῖς· καὶ πολλὰ πάθη τῆς λείξεώς ἐστιν, δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὐχ ἡ αὐτὴ 3 ὀρθότης ἐστὶ τῆς πολιτικῆς καὶ τῆς ποιητικῆς, οὐδὲ ἄλ-

15 λης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἁμαρτία· ἡ μὲν γὰρ κατ' αὐτήν, ἡ δὲ κατὰ συμβεβηκός. εἰ μὲν γὰρ προείλετο μὴ χῆσασθαι \* \* ἀδυναμίαν, αὐτῆς 4 ἡ ἁμαρτία· εἰ δὲ τὸ προελεῖσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἵππον (ἄμ') ἄμφω τὰ δεξιά προβεβληκότα ἢ τὸ καθ'

20 ἐκάστην τέχνην ἁμάρτημα οἷον τὸ κατ' ἱατρικὴν ἢ ἄλλην τέχνην [ἢ ἀδύνατα πεποιῆται] ὅποιαν οὖν, οὐ καθ' ἑαυτήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν 5 ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ πρὸς αὐτὴν τὴν τέχνην· <εἰ> ἀδύνατα πεποιῆται, ἡμάρτηται, ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς, τὸ

25 γὰρ τέλος εἴρηται, εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ μέρος. παράδειγμα ἡ τοῦ Ἑκτορος δίωξις. εἰ μίντοι τὸ τέλος ἢ μᾶλλον <ἢ> ἥττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, ἡμαρτησθαι οὐκ ὀρθῶς· δεῖ γάρ, εἰ ἐνδέχεται, ὅπως μηδαμῇ ἡμαρτησθαι.

30 ἔτι ποτέρων ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ᾗδει ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἀμμήτως ὄγραψεν. πρὸς δὲ τούτοις ἂν ἐπιτιμᾶται ὅτι οὐκ ἄληθῆ, 6 ἀλλ' ἴσως δεῖ, οἷον καὶ Σοφοκλῆς ἔφη αἰτὸς μὲν οἶους

35 δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσὶ, ταύτην λυτέον. εἰ 7 δὲ μηδετέρως, ὅτι οὕτω φασίν· οἷον τὰ περὶ θεῶν ἴσως γὰρ οὔτε βέλτιον [οὔτε] λέγειν οὔτ' ἄληθῆ, ἀλλ'

by language, whether in ordinary terms<sup>4</sup> or in strange terms or in metaphors; and there are many affections of language allowed to poets. Besides this, there is not 3 the same kind of correctness required in politics and in poetry, any more than in any other art and in poetry: and in poetry itself there are two kinds of error possible, the essential and the accidental. If one propose to 4 represent things correctly, and err in the representation through want of ability, the error is in the poetry; but if the proposal be incorrect, and one propose to represent e.g. a horse advancing both his right feet at once, or commit an error in any art, e.g. medicine or any other of any kind, the error is not essential. With these considerations in view we may 5 answer the objections contained in our problems.

(1) First, objections against the art itself: if impossibilities have been introduced it is an error, but an excusable one if the poetry attain its end, i.e. if thus one make this or another part more striking. The pursuit of Hector (xxiv. 8) is an instance. If however the end might more or less have been attained with regard had to the art in question, the error is inexcusable; for if possible we should never err at all.

(2) Further, which is the error, the artist's, or an accidental one of some kind? It is a less error not to know that a hind has no horns than to paint one inartistically.

(3) Besides this, if it be objected that the poet has 6 represented things not indeed truly, yet perhaps as they ought to be, we should answer just as Sophocles did when he said that he depicted men as they ought to be, Euripides as they are. But if he has 7 represented things neither truly nor as they ought to be, we may answer that thus men say they are; e.g., as regards the gods, perhaps it were better not to depict things so, nor are they so, but the poet chances

<sup>4</sup> Reading λέγει, <ἢ κυρίως διόμασιν> ἢ καὶ γλώτταις.

<sup>5</sup> Reading μιμήσασθαι <ὁρθῶς, ἡμάρτε δ' ἐν τῷ μιμήσασθαι δι' ἀδυναμίαν.



- ἔτυχεν ὥσπερ Ξενοφάνης· ἀλλ' οὖν φασί. τὰ δὲ ἴσως 1461a  
 οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἷον τὰ περὶ τῶν  
 ὕπλων, “ἔγχεα δὲ σφιν Ὀρθ' ἐπὶ σαυρωτῆρος” οὕτω  
 8 γὰρ τότε ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ  
 τοῦ καλῶς ἢ μὴ καλῶς ἢ εἴρηται τι καὶ ἢ πέπρακται, οὐ δὲ  
 μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον  
 βλέποντα εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πρᾶτ-  
 τοντα ἢ λέγοντα πρὸς ὃν ἢ ὅτε ἢ ὅτῃ ἢ οὐ ἔνεκεν, οἷον  
 εἰ μείζονος ἀγαθοῦ, ἵνα γένηται, (ἢ) μείζονος κακοῦ,  
 9 ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν λέξιν ὀρώντα δεῖ δια- 10  
 λύνειν, οἷον γλῶττι “οὐρῆας μὲν πρῶτον” ἴσως γὰρ οὐ  
 τοὺς ἡμιόνους λέγει ἀλλὰ τοὺς φύλακας. καὶ τὸν Δό-  
 λωνα “ὅς ῥ' ἦ τοι εἰδὼς μὲν ἔην κακός,” οὐ τὸ σῶμα ἀσύμ-  
 μετρον, ἀλλὰ τὸ πρόσωπον αἰσχροῦ· τὸ γὰρ εὐεῖδὲς οἱ  
 Κρήτες εὐπρόσωπον καλοῦσιν. καὶ τὸ “ζωρότερον δὲ 15  
 κέραε” οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν, ἀλλὰ τὸ θάττον.  
 20 τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἷον “ἄλλοι μὲν ῥα θεοὶ  
 τεκαὶ ἄνθρωποι Εὐδον παννύχιοι.” ἅμα δὲ φησιν “ἦτοι ὅτ'  
 ἐς πεδίον τὸ Τρωικὸν ἀβρήσειεν, Αὐλῶν συρίγγων θ'  
 ὁμαδον.” τὸ γὰρ πάντες ἀντὶ (τοῦ) πολλοὶ κατὰ μετα-  
 φορὰν εἴρηται· τὸ γὰρ πᾶν πολὺ τι. καὶ τὸ “οἷα δ' ἄμ- 20  
 μοροι” κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μόνον.  
 11 κατὰ δὲ προσψῆδιαν, ὥσπερ Ἰππίας ἔλκεν ὁ Θάσιος τὸ  
 12 “δίδομεν δὲ οἱ” καὶ “τὸ μὲν οὐ καταπύθεται δμβροφ.” τὰ  
 δὲ διαιρέσει, οἷον Ἐμπεδοκλῆς “αἶψα δὲ θνήτ' ἐφύοντο,  
 13 τὰ πρὶν μάθον ἀθάνατα Ζωρά τε πρὶν κέκρητο.” τὰ δὲ 25  
 ἀμφιβολία, “παρέφηκεν δὲ πλέω νύξ·” τὸ γὰρ πλείω

to represent them as Xenophanes does: at any rate men say they are so. Other things it were perhaps better not so to represent, but so they actually were, as in the passage about the arms, "Their spears stood upright on the butt end<sup>1</sup>;" for thus they were then wont to place them, as the Illyrians still do.

- 8 (4) As to whether any one has spoken or acted rightly or wrongly, we must consider the question by looking not only to the word or act itself as good or bad, but to the speaker or doer, observing to whom it is said or done, when, for whom, or why; e.g. whether to gain a greater good or escape a greater evil.
- 9 (5) Other problems we must solve by looking at the language. Thus, in the case of a strange term, *οὐρῆας μὲν πρότερον*<sup>2</sup>, the poet means perhaps not mules but watchmen: in speaking of Dolon, 'who was evil of look<sup>3</sup>,' he means not that he was deformed in body but foul of visage, as the Cretans call a fair face 'good-looking:' by 'make it stronger<sup>4</sup>' he means not 'unmilt' wine, as for hard drinkers, but 'milt quicker.'
- 10 (6) Another expression may be metaphorical, e.g. 'so all gods and men slept through the night<sup>5</sup>,' while at the same time he says 'when indeed they looked on the plain of Troy<sup>6</sup>, with the noise of flutes and pipes<sup>7</sup>,' *all* being used metaphorically for *many*, as *all* is a species of *many*: and so 'only the Bear has no part in Ocean's bath<sup>8</sup>,' as the best known may be called the *only* one.
- 11 (7) Or we may solve objections by changing the accent, as Hippias of Thasos did with *δίδομεν δέ οἱ*<sup>9</sup>, and *τὸ μὲν οὐ καταπύθεσθαι ἄμβροτ*<sup>10</sup>:
- 12 (8) or the punctuation, as in Empedocles, 'Things which before knew how to be immortal<sup>11</sup> quickly grew mortal, and things, pure before, were mixt,' or 'things pure, before were mixt:'
- 13 (9) or by suggesting ambiguity: the words 'More than two-thirds of the night are passed, and a third part yet remains<sup>12</sup>' might also mean 'More than half

<sup>1</sup> Iliad x. 152.<sup>2</sup> Ibid. i. 50.<sup>3</sup> Ibid. x. 316.<sup>4</sup> Ibid. ix. 203.<sup>5</sup> Ibid. x. 11.<sup>6</sup> Ibid. 13.<sup>7</sup> Ibid. xviii.<sup>8</sup> 489 = Odyssey v. 275.<sup>9</sup> = *ἀδύνατ' εἶναι*.<sup>10</sup> = Iliad x. 252.<sup>11 12</sup> See Notes at end.

ἀμφίβολόν ἐστιν. τὰ δὲ κατὰ τὸ ἔθος τῆς λήξεως· 14  
 <δσα> τῶν κεκραμένων οἶνόν φασιν εἶναι, ὅθεν πεποι-  
 ῖται “κνημὶς νεοτεύκτου κασσιτέρου,” καὶ χαλκίας τοὺς  
 τὸν σίδηρον ἐργαζομένους, ὅθεν εἴρηται “ὁ Γανυμήδης  
 20 Διὶ οἶνοχοεῖται,” οὐ πινόντων οἶνον. εἴη δ' ἂν τοῦτό γε  
 <καὶ> κατὰ μεταφοράν. δεῖ δὲ καὶ ὅταν ὀνομά τι 15  
 ὑπεναντίωμά τι δοκῇ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν  
 σημαῖνοι τοῦτο ἐν τῷ εἰρημένῳ, οἷον τὸ “τῇ ῥ' ἔσχετο  
 χάλκεον ἔγχος,” τὸ ταύτῃ κωλυθῆναι ποσαχῶς ἐνδέχεται  
 35 ὥδι, ἢ ὡς μάλιστα ἂν τις ὑπολάβοι· κατὰ τὴν καταντικρὺ 16  
 1461b ἢ ὡς Γλαῦκων λέγει, ὅτι ἔνια ἀλόγως προνπολαμβά-  
 ρουσι· καὶ αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ  
 ὡς εἰρηκότος ὃ τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον  
 ἢ τῇ αὐτῶν οἴησιν. τοῦτο δὲ πέπονθε τὰ περὶ Ἰκά-  
 ριον· οἴονται γὰρ αὐτὸν Λάκωνα εἶναι· ἀποπον οὖν τὸ  
 5 μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαιμόνα ἐλ-  
 θόντα. τὸ δ' ἴσως ἔχει ὥσπερ οἱ Κεφαλῆγνές φασιν·  
 παρ' αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσεύα, καὶ εἶναι  
 Ἰκάδιον ἀλλ' οὐκ Ἰκάριον· δι' ἀμάρτημα δὲ τὸ πρό-  
 βλημα εἰκὸς ἐστίν. ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 17  
 10 ποίησιν ἢ πρὸς τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν.  
 πρὸς τε γὰρ τὴν ποίησιν αἰρετώτερον πιθανὸν ἀδύνατον  
 ἢ ἀπίθανον καὶ δυνατόν· \* \* τοιοῦτους εἶναι, οἷον Ζεῦξίς  
 ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέ-  
 χειν. πρὸς ᾧ φασὶ τᾶλογα· οὕτω τε καὶ ὅτι ποτὶ οὐκ  
 15 ἀλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι.  
 τὰ δ' ὑπεναντία ὡς εἰρημένα οὕτω σκοπεῖν, ὥσπερ οἱ 18

the night is passed, two of its parts, and a third part yet remains,' the word *more* being ambiguous:

(10) or by reference to the custom of speech. Any- 14 thing drunk mixt we call wine, whence Ganymede is said to 'pour wine to Zeus', though the gods do not drink wine<sup>17</sup>: and workers in iron we call copper-smiths, whence the poet says 'The greave of fresh-wrought tin<sup>18</sup>.' This too will be metaphorical.

(11) When a word seems to signify a contradiction, 15 we must consider in how many senses it might in this place be significant, e.g. 'There stopt the brazen spear': in how many different senses it might 'there be stayed<sup>19</sup>' we may explain in this way or that, or as one may best think it was, contrariwise to what Glaucon says, that 'people irrationally assume things 16 and conclude for themselves after passing judgment, and raise objections as though the poet had said what they think he ought to have said, if it contradict their own idea.' This has been the case with the history of Icarius<sup>20</sup>: people suppose he was a Laconian, and if so, it is absurd that Telemachus when he came to Lacedæmon should not have met him: the truth perhaps is as the Cephallenians say, who declare that Odysseus married one of their people, and that the name was Icarius not Icarius. The problem then is probably due to an error.

(12) The poetically impossible should in general be 17 referred either (α) to expediency or (β) to opinion. For (α) if it is impossible that people should be like this, yet it is better to represent them as Zeuxis painted them<sup>21</sup>, because the ideal should excel: and (β) an impossible probability is poetically preferable to a possible improbability (xxiv. 10)<sup>22</sup>. The irrational should be referred to what people say: we may explain either in this way, or that occasionally the thing may not be irrational, for probably things will happen even against probability (xviii. 6). Contradictions, as 18 we have explained them, we should view as in testing

• Iliad xx. 234.

<sup>17</sup> But nectar.

<sup>18</sup> Iliad xx. 270.

<sup>20</sup> <sup>21</sup> <sup>22</sup> <sup>23</sup> <sup>24</sup> See Notes at end.

- ἐν τοῖς λόγοις ἔλεγοι, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ  
καὶ ὡσαύτως, ὥστε καὶ αὐτὸν ἢ πρὸς δ' αὐτὸς λέγει ἢ  
19 ὃ ἂν φρόνιμος ὑποθῇται. ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογία  
καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὐσης μηθὲν χρήσῃται 20  
τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεί, ἢ τῇ πονηρίᾳ,  
20 ὥσπερ ἐν Ὁρίστη τοῦ Μεγέλαου. τὰ μὲν οὖν ἐπιτιμή-  
ματα ἐκ πέντε εἰδῶν φέρουσιν· ἢ γὰρ ὥς ἀδύνατα ἢ ὥς  
ἀλογα ἢ ὥς βλαβερά ἢ ὥς ὑπεναντία ἢ ὥς παρὰ τὴν  
ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρη-  
μίων ἀριθμῶν σκεπταίαι, εἰσὶ δὲ δώδεκα. 25
- 26 πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ ἡ τραγικὴ,  
διαπορήσειεν ἂν τις. εἰ γὰρ ἡ ἥττον φορτικὴ βελτίων,  
τοιαύτη δ' ἢ πρὸς βελτίους θεατὰς ἐστὶν αἰεὶ, λίαν  
δῆλον ὅτι ἡ ὅπαντα μιμουμένη φορτικὴ· ὥς γὰρ οὐκ  
αἰσθανομένων ἂν μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν κε- 30  
νοῦνται, οἷον οἱ φαῦλοι αὐλῇται κυλιόμενοι, ἂν δίσκον  
δέῃ μμείσθαι, καὶ ἔλκοντες τὸν κορυφαῖον, ἂν Σκύλλαν  
2 αὐλῶσιν. ἡ μὲν οὖν τραγωδία τοιαύτη ἐστίν, ὥς καὶ οἱ  
πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο ὑποκριτάς· ὥς  
λίαν γὰρ ὑπερβάλλοντα, πίθηκον ὁ Μυνηίσκος τὸν Καλ-  
λιππίδην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν· 35  
ὥς δ' οὗτοι [δ'] ἔχουσι πρὸς αὐτοὺς, ἢ ὅλη τέχνη πρὸς 1462a  
τὴν ἐποποιίαν ἔχει· τὴν μὲν οὖν πρὸς θεατὰς ἐπικαίει  
φασὶν εἶναι, (οἱ) οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ  
τραγικὴν πρὸς φαύλους· εἰ οὖν φορτικὴ χεῖρων δῆλον  
3 ὅτι ἂν εἴη. πρῶτον μὲν οὐ τῆς ποιητικῆς ἢ κατηγορίας  
ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἔστι περιμεργάζεσθαι τοῖς

questions of words: Do we mean the same thing and in reference to the same and in the same manner? So that the poet himself should consider what it is in reference to which he speaks, or whatever an intelligent man assumes. The objection to irrationality and vice is justified when one without any necessity existing employs the irrational (as Euripides in the case of *Ægeus*<sup>1</sup>) or the vicious (as in the case of Menelaus in the *Orestes*).

20 Objections then are drawn from five classes: they may be that the statement is either impossible, or irrational, or dangerous, or contradictory, or contrary to artistic correctness. The solutions may be deduced from the fore-mentioned divisions, twelve in number.

26 One might question which is the superior, epic imitation or tragic. For "if the less vulgar is the superior, and that addressed to a superior class of spectators is always the superior, it is clear that the style which imitates everything is very vulgar; for as though people would not understand without exaggeration, the performers employ much movement, e.g. inferior flute-players whirl round if they have to imitate quoit throwing, and pull the leader of the chorus if they be playing the *Scylla* (xv. 5). Such then is Tragedy, and so the older actors thought of their successors: Mynniscus called Callippides an ape on account of his extravagances, and such was the character of Pindarus; and as these stand to their predecessors, so the whole art stands to Epic. Epic then" they say, "is addressed to spectators of the better class, who have no need of posturing, Tragedy to the base: if then Tragedy is vulgar, it clearly must be the inferior."

3 (1) Now in the first place the charge attaches not to the poet's art but to the actor's, since it is possible

<sup>1</sup> In the *Medea*.

σημείους καὶ ῥαψφδοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ διᾶδοντα, ὅπερ ἐποίει Μνασίθεος ὁ Ὀπούντιος. εἴτα οὐδὲ κίνησις ἀπασα ἀποδοκιμαστέα, εἴπερ μὴδ' ὄρχησις, ἀλλ' ἡ φαῦλων, ὅπερ καὶ Καλλιπιδῆ ἐπε-  
10 τιμᾶτο καὶ νῦν ἄλλοις, ὥς οὐκ ἐλευθέρας γυναικας μι-  
μουμένων. ἔτι ἡ τραγῳδία καὶ ἀνευ κινήσεως ποιεῖ τὸ αὐτῆς, ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερά ὅποια τις ἐστίν. εἰ οὖν ἐστὶ τὰ γ' ἄλλα κρείτ-  
των, τοῦτό γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχειν. ἔπειτα 4  
15 διότι πάντ' ἔχει ὅσαπερ ἡ ἐποποιία (καὶ γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἧς αἱ ἡδοναὶ συνίστανται ἐναργέ-  
στατα. εἴτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων. ἔτι τῷ ἐν ἐλάττωι μήκει τὸ τέλος 5  
1462 b τῆς μιμήσεως εἶναι· τὸ γὰρ ἁβρωώτερον ἥδιον ἢ πολλῶν κεκραμένον τῷ χρόνῳ, λέγω δ' οἷον εἴ τις τὸν Οἰδίουον  
θεῖη [θεῖη] τὸν Σοφοκλέους ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς. ἔτι ἦττον [ἡ] μία μίμησις ἢ τῶν ἐποποιῶν· σημεῖον δέ, 6  
5 ἐκ γὰρ ὅποιασοῦν μιμήσεως πλείους τραγῳδίαί γίνονται· ὥστε ἐὰν μὲν ἓνα μῦθον ποιῶσιν, ἢ βραχέως δεικνύμε-  
νον μύουρον φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ τοῦ μέτρου μήκει ὑδαρῇ. \* \* λέγω δέ οἷον ἐὰν ἐκ πλείωνων πράξεων  
ἢ συγκεκλήνη, ὥσπερ ἡ Ἰλιάς ἔχει πολλὰ τοιαῦτα μέρος  
10 καὶ ἡ Ὀδύσσεια, (ἀ) καὶ καθ' ἑαυτὰ ἔχει μέγεθος· καὶ τοιαῦτ' ἅπτα ποιήματα συνέστηκεν ὥς ἐνδέχεται ἀριστα καὶ ὅτι μάλιστα μᾶς πράξεως μίμησις. εἰ οὖν τοῦτους 7  
τε διαφέρει πᾶσι καὶ ἔτι τῷ τῆς τέχνης ἔργῳ (δεῖ γὰρ

to gesticulate too much in reciting epic poetry also, as Sosistratus did, or lyric, as Mnasiheus of Opus.

(2) Next, not all movement is to be condemned, any more than all dancing, but only that of baser artists: witness the fault found with Callippides and now with others, as not imitating free-women.

(3) Further, Tragedy even without movement has its effect, as Epic has, for we can appreciate it by reading: if then in other respects it is superior to Epic, movement cannot be essential to it.

(4) Next, it surpasses Epic in that it possesses all 4 that Epic possesses,—for it may even employ the epic metre\*,—and further (no small element) music and decoration; and it is by music that pleasure is most sensibly produced.

(5) Next, whether read or acted it possesses clearness.

(6) Further, it surpasses Epic by attaining the end 5 of imitation within a less compass; for the condensed is pleasanter than that which is spread over a length of time, I mean e.g. if one were to make the *Œdipus Rex* of Sophocles into a poem as long as the *Iliad*.

(7) Further, epic imitation is less truly one: wit- 6 ness the fact that out of any epic imitation several tragedies may be made. So that, should we make but one plot, it will either, if briefly expressed, appear truncate, or, if we keep the compass of the proper measure†, spun out. Otherwise the imitation will lack unity‡; I mean e.g. if it be composed of several actions, as the *Iliad* and *Odyssey* have many such parts, in themselves of some length; and poems like these are as perfectly arranged as possible, and so far as possible are imitations of one action.

If then Tragedy excels Epic in all these points, and 7 further in attaining the object of art—for Tragedy

\* e.g. Soph. Trach. 1009 sq.    † i.e. of Epic.    ‡ Reading  
(ἐν δὲ μὴ, οὐ μὲν ἡ μίμησις,) λέγω δὲ ὅλον.



οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρη-  
μίνην), φανερόν ἐστι κρείττων ἂν εἶη μᾶλλον τοῦ τέλους  
τυγχάνουσα τῆς ἐποποιίας. 15

8 περὶ μὲν οὖν τραγῳδίας καὶ ἐποποιίας, καὶ αὐτῶν  
καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει,  
καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ  
λύσεων, εἰρήσθω τοσαῦτα. \* \* \*

should produce not *any* pleasure, but that laid down (xiv. 3)—it plainly must be the superior, as attaining its end better than Epic does.

- 8 On Tragedy then and Epic, with their kinds and parts,—the points in which each excels; the causes of success or failure; objections and their solutions—let this much suffice.

## ADDITIONAL NOTES.

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<sup>1</sup> λόγοι ψιλοί = φιλομετρία II. 8, and *χρωμένη τυγχάνουσα* go together. Or, inserting *ἀνώνυμος* before *τυγχάνουσα*, translate, "By the use of *words*, prose or verse: 'Epic' (in its etymological sense), whether it (if in verse) combine different metres, or employ a single kind. 'Epic' has hitherto been without a name; for (unless we extended the meaning of the term) we could not give any common name to (1) the Mimes of Sophron and Xenarchus and the Dialogues of Plato, nor use it if (2) any one effected the imitation by means of iambics or elegiacs or the like . . . or again (3) by mingling all metres . . . though we should still have to call him a poet." The connexion of thought is equally obscure with either translation.

<sup>2</sup> μέλος = ἁρμονία above, cf. VI. 3: μέτρον apparently = λόγος in sect. 4.

<sup>3</sup> Or "introduced one chief speaker."

<sup>4</sup> The words = οἱ μῦθοι ἐκ μικρῶν ὑπὲρ μεγάλοι ἐγένοντο, καὶ ἡ λέξις ἐκ γελοίας σεμνῆ.

<sup>5</sup> i.e. the embroidery sent by Philomela to Procne tells her story.

<sup>6</sup> i.e. πρόλογος ἐπεισόδιον ἔξοδος χορικόν (or, according to Vahlen, μῦθος ἀπλοῦς, μῦθος πεπλεγμένος, πάθος, ἥθος).

<sup>7</sup> Or, reading οὐδὲν ἴσως <ὁμοίαν> τῷ μύθῳ, "Two tragedies perhaps not at all alike in plot may be called the same, i.e. those in which the same complication and solution appear."

<sup>8</sup> As opposed to διπλῇ σύστασις, xiii. 7, with a different end for good and bad.

<sup>9</sup> Vahlen translates 'attain their object wonderfully well.'

<sup>10</sup> Supplying τοῖς μέρεσι τῆς διανοίας.

<sup>11</sup> The words = προστιθίαισι <τῇ μεταφορῇ τοῦτο> πρὸς δ' ἐστὶν <ἐκεῖνο> ἀντ' οὗ λέγει <τὴν μεταφορὰν>. Thus Odyssey xi. 125, ἀρετὰ δ' αὖτε περὶ νηυσὶ πέλονται, το ἀρετὰ (the simple word,

instead of which the poet uses *περδ*) is added *μηδὲ* as being 'that to which the simple word refers.'

<sup>12</sup> 'I saw Epichares going to Marathon, and 'Not with desire should I drink his hellebore' (supplying *πίνωμι*). The lines are Iambic Tetrameters.

<sup>13</sup> Euripides' line was apparently *φαγέδαιναν ἢ μου σάρκα θοινῶται ποδός*.

<sup>14</sup> i.e. Odysseus in Troy, *Odyssey* iv. 247 sq.

<sup>15</sup> The common parts are plot (of which revolution, recognition, and suffering are subdivisions, xi. 6), character, sentiment, style (vi. 7).

<sup>16</sup> *προσθεῖναι* sc. *δεῖ*, it is natural to further suppose (the first thing to be true).

<sup>17</sup> Reading *πάντες* for *ἄλλοι*, *Iliad* ii. 1.

<sup>18</sup> *Iliad* ii. 15 (in apparently the original text): *διδόμεν* would be Infinitive (used as Imperative)

<sup>19</sup> *Iliad* xxiii. 328: 'part whereof is rotted by rain:' the common reading being *εὖ*.

<sup>20</sup> *Iliad* xxi. 592. The clauses must be transposed, the right order being *θθεν εἴρηται . . . καὶ χαλκίας . . . θθεν πεποιήται* . . . But the last example seems irrelevant.

<sup>21</sup> i.e. was the golden fold, in which the spear stopt, outside or in the middle?

<sup>22</sup> Father of Penelope.

<sup>23</sup> Who made his Helen by selecting the best parts of several models.

<sup>24</sup> In translating, the clauses beginning *πρὸς τὴν πόλιν* *αἰρετότερον* and *<εἰ ἄδύνατον> τοιοῦτους εἶναι* should be transposed.

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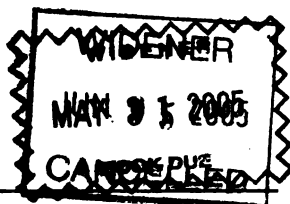




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